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ABSTRACT

"Chamai" is an Eskimo greeting that conveys warmth to individuals and groups. The expression was selected by Alaskan high school students as the descriptive title of a curriculum approach to developing communication skills, primarily speaking and listening. Involving students in grades seven through twelve, the program emphasizes student responsibility for the investigation and documentation of their particular communities and cultures. Although the program involves the students in efforts to publish the materials that they find and produce, its aim is primarily for communicative competence rather than for developing careers in journalism. Included in the guide to the Chamai program are the following: a course design used at an Alaskan regional high school, short histories of the Chamai programs at other Alaskan schools; the listings of the instructional methods used to develop skills in speaking, listening, writing, organization, and interpersonal relationships; and a concluding section entitled "An Attitude" that recommends methods for teachers to manage a culturally and community based program. (RL)

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CHAMAI

a curriculum guide to community- & culturally-based communication skills development - 7-12

ED154407

CS 204 135

Alaska Department of Education

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CHAMAI is a Yupik Eskimo greeting common throughout Southwestern Alaska. More than just hello, it conveys a warmth whether in greeting an individual or, as in Larsen Bay on Kodiak Island, in hailing a roomful, *'Chamai this house!'*. The name was selected by a group of high school students, both native and non-native, as most representative of this program and its goals.

Thanks...

CHAMAI is a composite of many people, all of whom in one way or another shaped or shoved the program along the way.

The teachers who carried the day-to-day development: Dave Kubiak at Kodiak Regional High School; Bill Mailer, Kirk Meade, Pat Nysewander, Tony Umugak, Alex Nicori at Bethel Regional High School; Bristol Bay High School's Susan Tollefson and Kurt Jaehning; Jean Young, Doug Glynn, Roger Adams, Susan Warren, Susan Strouse, Betsy Hart, Deanna Tressler and Anne Lewis of the Lower Yukon Schools; and Mike Murray from Nunapitchuk Day School.

The administrators who approved the integration of CHAMAI into the curriculum and the people, equipment and resources to support its growth: Superintendents Bob Greene, Al Weinberg and Dale Lunsford. The institutions, and most particularly the individuals within them, that provided financial, moral, and program support: the State Board and State Department of Education, especially Marshall Lind, Marilou Madden and Jim Elliott; Sam Kito and Frank Berry of the Alaska Federation of Natives; IDEAS' Simon Williams, Brian Beun and Murray Durst; Eva Kreiger and Bill Benton of the Bureau of Indian Affairs; and Eliot Wigginton of Foxfire who taught me to teach and provided input to the final section of this guide.

Those outside of the schools who opened their thoughts and their experiences to the students: the people of the Bethel area, Kodiak Island, Emmonak, Hooper Bay, Nunapitchuk, Mountain Village, Alakanuk, Naknek, South Naknek, and King Salmon.

And finally the kids - not all of them can be listed here but neither should they be referred to as a nameless mass. A very few of those who made CHAMAI: Nick Nichols, Bernice Morgan, Lovey Stephanoff, Marita Hanson, Connie James, Massa Beans, Alexie Askoak, Frank Gregory, Florence McIntyre, Sophie Tinker, Peter Olsen, Paul Collar, Ernie Flanagan, Trish Abston, Rick Rusher, Jim Hellemn, Scott Clark, Don Johnson, Sandy Olson, Dwayne Treat, Maryann Wilson, Jason Otto, Mischelle Bergeron, Mel Coghill, Carvel Zimin, Pam Meyers, Daniel Seybert, Shawn Aspelund, Kathy Peterson, Kathleen Pinette, Lorrie Aspelund, Marlene Pope, Mike Pinette, Betty Mae Peterson, Humphrey Keyes, Chris Kelly, Theresa Sheppard, Agatha Napoleon, Teddy Smith, Jewel Simon, Becky Napoleon, Irene Smith, Donna Smith, Emily Smith, Emma Smith, Joanne Hootch, Jo-Jo Pete, Teddy Hootch, Lala Charles, Albert Moore, George Heckman, Theresa Askoak, Lianna Baijot, Carol Heckman, Mel Landlord, Rachel Jimmy, Simon Andrews, Gabe King, Liz Gregory, Aggie Trader, Linda Oktoyak, Ellen Friday, Jenny Paul, Ray Phillip, Mary Paul, Hannah Andrew, Joseph Berlin, James Chase, Raymond Alexie, Sophia Brink, James Chaliak, Jerry Sam Wassillie, Bertha Alexie, Moses Brink, Grace Tikiun, Henry Tobeluk, John Wasillie, Peter Wassillie, Irene Sims, Gertrude Jacobs..... While we can't direct their future, we can work toward providing them a curiosity, a confidence, and the options to get them on the way.

Teddy Smith

C

Overview

CHAMAI is an approach to developing communication skills, primarily, speaking and listening. During the past three years, CHAMAI has been introduced to, and reshaped by, 650 students, 16 teachers, and the administrators of four southwestern school districts. Involving 7 - 12 graders, the program emphasizes student responsibility for the investigation and documentation of their particular communities and cultures, and the publication of that material, as dual motivations to build in them a desire to communicate effectively.

CHAMAI is not intended to entice kids into careers as professional journalists. Rather, it aims to make them comfortable, and competent, in writing letters to their state representatives, in speaking before the village council or corporation, in making telephone calls, in formulating and expressing opinions - whether written or verbal, in comprehending the positions and purposes of others. Further, the end result of every CHAMAI program does not have to be a magazine.

In the past two years, oral history has become *'in'*. FOXFIRE will tell you that most of its initial success came because it hit the market at the right time. *Roots*, the Bicentennial, a swing from the melting pot theory to affirmation of a multiethnic society where ethnic and cultural differences are to be emphasized, not hidden....all have contributed to this interest. The result has been some excellent programs, an increased regard for what is gone or vanishing, and a focus on the little man often omitted or massed together in history texts.

It has also produced cynicism (*'another beadwork program'*), a grasping - a funding - of anything that resembled cultural heritage however quickly or poorly put together, and terminated programs as soon as the money or the initiator disappeared.

CHAMAI is a language arts program designed as an intergal part of a school's curriculum and requiring neither additional staff nor special funding. It is *"culturally and community-based"* not out of a desire to be up-to-date or employ a successful gimmick, but because the more individual and more grounded in his experiences a student's education is, the more effective it will be. Particularly if it is accompanied by solid skills development.

This publication, written by the program coordinator who travelled continuously among the involved schools, is intended as a curriculum guide for teachers both continuing and initiating programs. It reflects the experiences, the ideas, and the problems of involved faculty and students from the Lower Kuskokwim, Lower Yukon, Kodiak Island Borough, and Bristol Bay Borough School Districts, as well as those in the Nunapitchuk Day School in the Bureau of Indian Affairs Bethel Agency.

Included in the guide is a course design for the CHAMAI program at Kodiak Regional High

School. Called *Writing for Publication*, the Kodiak design represents the most comprehensive utilization of the program, involving students for a full year in an introductory language arts class which meets one of the English units required for graduation. Because its scope is the broadest, the Kodiak course outline is included in its entirety. Teachers may pick and chose from the outline, depending upon the skills they wish to emphasize and the scope they wish to adopt. CHAMAI need not be a separate course for nine months. It can be employed as a nine weeks unit within a required or elective English course, or an activity for 2 - 3 days of every week.

Following the *Writing for Publication* course outline is a short history of each CHAMAI model - the design, number of students, particular style of the *'models'* at Bethel Regional High School, Bristol Bay High School, Nunapitchuk Day School, and Emmonak, Hooper Bay, Mountain Village, and Alakanuk High Schools on the Lower Yukon.

The middle portion of the book is devoted to instructional methods in each of the skills areas:

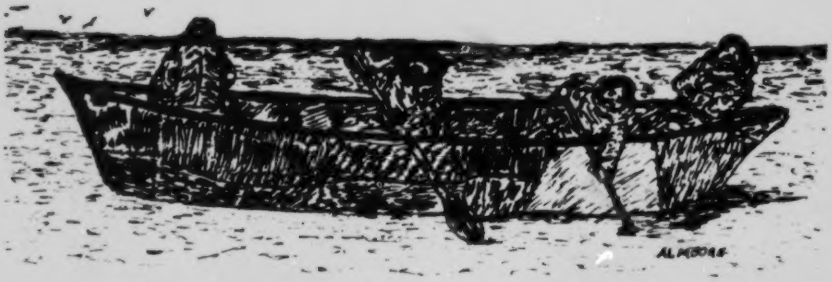
-speaking (interviewing, classroom and community presentations);

-listening (interviewing, tape transcriptions);

-writing (article types and construction, correspondence, layout and photography as they enhance writing);

-organization (observation, problem solving, cataloguing, layout, sales);

-interpersonal/responsibility toward peers and community.



The emphasis is placed not only on the content of each skills area, but also on how to introduce it to the kids for the first time. Some of this presentation has been prepared by the Kodiak *Writing for Publication* students.

The section on instructional methods also covers classroom management, grading, and evaluation, the role and utilization of peer teachers, equipment, the rationale for offset printing, and early warning about possible problem areas.

The CHAMAI Guide concludes with the section entitled *"An Attitude"* - recommendations on the affective side of managing a culturally and community-based program. It deals with a teacher's attitude toward, and approach to, work in a rural area, as well as the student's concept about himself and his surroundings.

All the photographs and pen and ink sketches illustrating the book are the work of CHAMAI students from Southwestern Alaska.

In concentrating on Southwestern, the intent was not to exclude the rest of the State. While every effort was made to select a variety of school sizes and program designs, budget restrictions and the need to spend quite a bit of time within each school limited the geographical scope of the program.

CHAMAI is not by any means recommended at the exclusion of other language arts programs at the secondary level. It does get to students who have very poor language skills - and an actual fear of the process - writing. It does not reach all kids.

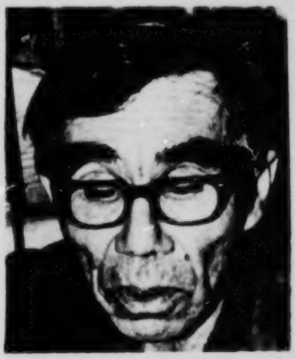
The teachers who have shaped CHAMAI during the past three years range widely in age, teaching styles, and years of experience. All agree that the program is demanding, requires an individual who is comfortable with individualized classes and does not need the assurance of a textbook, and does offer a multiplicity of tasks which can allow for greater flexibility in gearing the task - the level - to the kid.

CHAMAI is an excellent way of *'getting into'* a community. Just in assisting students in identifying people to talk to and things to write about, a teacher makes innumerable contacts. Once the community appreciates that they are the raw material upon which the students will rely, good things begin to happen. One man ran his fishing boat up and down the channel in front of Kodiak until a student got the particular shot he needed. A tour of the town's Baranof Museum included not only the *'public rooms'* but also the hand-hewn rafters in the attic. A resident of Chuathbaluk returned immediately from Aniak when someone told him Bethel Regional High School students were headed to his village to talk with him. When he got home he found them deep in an interview with someone else, and, understanding that interviews can't be rushed, offered to drive down to Aniak the following week for a talk.

A program like CHAMAI can provide a valuable entré to understanding the community and cultural perspective that so shapes student's responses in the classroom.

While this curriculum guide is intended to be as comprehensive as possible, it is not complete. A list of *'boiler plate'* course goals tied to performance indicators is useful in seeing the overall scope of the program and integrating it into a district or departmental curriculum. But to be most effective, teachers should meet with others, participate in the discussion of goals and pick their own brains for activities relating to those goals - it aids in the internalization of the program and the process. Since this will not be possible with all teachers and districts considering utilization of CHAMAI, this guide will attempt to convey the dynamics of the program beyond the goals and performance indicators - as it has been molded and reshaped during the past three years. Beyond that each teacher's experience and instincts will take hold.

Good luck!



Course Design

Section
1

KODIAK REGIONAL HIGH SCHOOL

PLANNED COURSE STATEMENT

COURSE TITLE:	Writing for Publication
GRADE LEVEL FIRST OFFERED:	9
REQUIRED AREA OF STUDY:	English
CREDIT AWARDED:	Student may elect *'Writing for Publication'* to meet required Freshman or Sophomore English. With instructor's permission, course may be taken for up to two years for English credit.

PURPOSE:

Teach oral, listening and written composition skills through the primary motivation of a published end product developed from materials researched, collected, and composed by the students from sources outside of the classroom, i.e., within the community of Kodiak and its surrounding area.

Classroom activities will reinforce and compliment the primary activity of article preparation and will, while covering the skills and competencies presented in a standard basic composition course, emphasize applied writing and real tasks as the strategy used in developing communication skills at the introductory level.

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAT PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
1. The student will be able to recognize the chief characteristics of effective speech: that speech begins with thought; that it is social and purposeful; and that it requires an appropriate attitude toward one's listener. The student will be able to articulate words clearly to achieve intelligible speech. The student will be able to speak in a sequence meaningful to the listener.	The student will conduct at least one hour-long interview with a community contact. The student will give one or more oral progress reports to class on his interview and article preparation. The student will participate in activities developing public speaking experience, i.e., explanation of the program or one of its aspects to the school board or to other adult individuals or organizations, or participation in locally produced media (videotape, radio, T.V., etc.).	Before presenting a speech, the student will do each of the following: a) State the purpose of the speech; b) Define his/her audience; c) Identify what he/she must do as a speaker to communicate effectively with the audience. The student will become familiar with his own recorded voice, getting comfortable with the sound of it and achieving an effective volume and clearer pronunciation.
2. The student will be able to use speech effectively for different purposes.	As a *primary activity* in developing listening and speaking skills, completed interviews of local contacts shall, as demonstrated by the transcripts and oral summary, evidence the following skills: The student will identify contacts and article topics in the community; The student will prepare himself for the interview by searching out information about the contact beforehand and preparing questions and goals:	Student will be prepared to describe any out of classroom activity related to the program both orally and in writing. Given role-playing situations, the student will indicate how speech is used to communicate emotional feelings and attitudes. Given a practice interview situation, the student will be evaluated by the person interviewed, based on:

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
2. Continued.....	The student will know the difference between a pre-interview and an interview; The student will conduct a pre-interview prior to any interview; The student will observe a proper etiquette; The student will establish rapport with the contact, making him as relaxed and confident as possible; The student will learn to operate equipment, checking it out beforehand and monitoring it during the interview; The student will be aware of background noises in conducting his interview, both those that may be destructive of tape quality and those that may enhance his description of the contact and his surroundings; The student will develop additional questions from the contact's responses, keeping to topic; The student will take notes during the interview, noting spelling of names and unfamiliar words, and watching out for comments or gestures that may require additional	a)An accurate account of the interview; b)Ability to compose relevant questions; c)Ability to put the person interviewed at ease; d)Ability to focus the interview on meaningful material.

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
2.Continued......	explanation beyond the tape recording; The student will recognize, and will appreciate, areas of sensitivity and will avoid them in questioning; The student will work in a team with other students, doing his share of the work; The student will understand accountability to the contact; The student will review the interview after recording and will return to the contact for additional information where necessary; The student will obtain written permission from the contact to use interview material.	
3.The student will be able to stick to the point, keeping remarks relevant.	The student will conduct interviews developing additional questions from the contact's responses, keeping to topic.	As a class activity, the student will give an extemporaneous speech, without digressions or irrelevant statements.
4.The student will be able to use eye-contact, non-verbal expressions and re-	Following a discussion on the necessity for maintaining eye-contact and using non-verbal ex-	Students will do mock interviews in class, including those which purposely include

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
4. Continued...... sponses in face-to-face communications.	pressions and responses in face-to-face communications, student will conduct his/her interview demonstrating a knowledge of paralinguistic behavior. He will take notes describing contact's behavior.	common errors to demonstrate the student's ability to parody proper interview form.
5. The student will be able to recognize that story telling includes: a)main idea; b)tone; c)emphasis on important incidents; d)description of characters; e)climax; f)sequence of events.	Using a local resource person skilled at story telling, the student will, after listening to a story, do each of the following: a)Identify the main idea; b)Express his/her synonym for the tone of the story; c)Enumerate and order important events; d)Write character sketches or draw a sketch of a specific character; e)Identify the climax of the story.	
6. The student will be able to demonstrate the basic elements of courtesy desirable in person-to-person conversation, telephone conversation, or citizen band radio conver-	Student will utilize the telephone, CB, short-wave, or person-to-person contact to arrange for, or conduct, a pre-interview and to locate potential contacts in his/her community.	Given real or practice situations requiring person-to-person conversation, telephone conversation, or CB radio conversation, the student will demonstrate the following basic elements of courtesy:

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
6. Continued.......		a)Identify themselves; b)Explain situation or problem; c)Maintain eye-contact when appropriate; d)Share conversation and avoid interruptions; e)Terminate conversation appropriately.
7. The student will be able to participate in a discussion group as both a participant and a leader.	In planning for an interview, a student will participate in a group and will function as both a discussion leader and a participant to the exclusion of none of the members. During actual interviews, the student will participate in a group discussion by: a)Listening attentively; b)Contributing relevant material; c)Not monopolizing the conversation. Student will, through small group discussion, assume responsibility for decisions regarding content, format, title, and distribution of the CHAMAI publication.	The student will participate in a formal debate on a controversial subject affecting the future growth and lifestyle of his community and will demonstrate and ability to: a)work with a partner; b)argue both sides of the question.

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
8. The student will be able to respond appropriately to thoughts expressed by others (e.g., clarifying, qualifying, extending the idea, or drawing a conclusion).	Given the decision-making situations of group interview activities, the student will respond appropriately to the thoughts expressed by other students through clarification, qualification, and extension of their ideas as demonstrated by his comments to them.	Given a hypothetical situation, involving listening on the part of the student, the student will identify his/her probable motives for listening, relating the content to his/her own experience.
9. The student will be able to talk out conflicting ideas as a means of resolving problems through verbal interactions.	Given real interview group activities involving conflict situations, the student will participate in the resolution of the conflict through verbal interaction with another student.	
10. The student will be able to decode oral language.	Given a tape recording, the student will transcribe it into an accurate written form in English. The student shall be able to: 1) Correctly run the tape recorder; 2) Accurately record both questions and responces; 3) Differentiate between local dialect, colloqualisms, and standard English; 4) Correctly use the following: end marks; commas, capitals	Paraphrase what is being said on a tape, maintaining accuracy.

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
10. Continued......	5) Translate oral punctuation into written, dividing material into sentences and paragraphs as appropriate; 6) Use reference materials to arrive at a correct detail; 7) Use brackets correctly to insert explanatory material; 8) Work both independently and in a group when appropriate; 9) Proof-read transcript for accuracy while listening to tape and make appropriate changes/additions; 10) Recontact person interviewed for accuracy of detail, name, place, and spelling; 11) Demonstrate appropriate social skills when dealing with others; 12) Use legible handwriting and ink or typing to transcribe; 13) Index transcript by subject areas covered; 14) File transcript appropriately. 15) Use footnotes correctly.	

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
11. The student will be able to follow oral directions accurately.	Given directions in operation of the single-lens reflex camera, the tape recorder, and in dark-room techniques, the student will perform the task described, will repeat the directions, and give the same oral directions to another student. Given a set of oral directions, in equipment operation or darkroom procedure, the student will ask questions on the points he/she does not understand.	
12. The student will be able to differentiate among variations in tones of voices as clues to meaning.	The student will be sensitive in an interview session to contact's moods. Student will shorten or lengthen interview in response to these clues.	Given four different kinds of sentences, the student will respond correctly to each type of sentence: i.e., declarative, interrogative, imperative, and negative tag-end question.
13. The student will be able by listening to follow a sequence of ideas, to understand relationships and to predict outcomes.	Student will develop additional questions from the contact's responses to previous questions, keeping to a theme.	Given a tape recording of a passage, the student will identify the cause-effect sequence recognizing and avoiding faulty relationships Given two columns, one listing causes and the other effects, the student will indicate his/her understanding of relationships by correctly matching a cause to a consequential effect. Given a series of causes, the student will predict the probable effect.
14. The student will be able to listen analytically and evaluate what is heard, not accepting at face value.	The student will not rely on a single contact in the investigation of a subject, but will solicit a variety of opinions/perspectives.	
15. The student will be able to listen attentively in order to make pertinent comments or to ask intelligent questions about the speaker's topic.	During an interview situation, the student will ask questions which are pertinent to the topic discussed.	
16. The student will be able to listen courteously to the opinion of others showing consideration for the speaker and the listening group.	During the interview, the student will focus his/her attention on the speaker. In any listening activity involving a speaker or group discussion, the student will refrain from disruptive activity that is discourteous to the speaker and other	Given a controversial topic, each student will state the preceeding student's opinion before stating his/her own.

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
16.Continued......	members of the group.	
17.The student will be able to listen with an open mind for new ideas and impressions.	In an interview situation, the student will demonstrate a willingness to listen to and consider points of view other than his or her own.	
18.The student will be able to listen to interpretive reading for the use of pause, tone, expression, and rhythm.	Given a tape selection and a written transcript of it without punctuation, the student will listen to the selection and correctly punctuate the transcript.	As a class activity, the student will read a poetry selection and, then, listen to a professional recording of the selection, noting the use of pause, tone, and rhythm by the professional reader.
19.The student will be able to listen to distinguish between emotional and intellectual reactions.	Given a tape selection containing emotionally charged language, the student will identify which of his/her reactions were emotional and which intellectual.	
20.The student will be able to listen to increase his/her sensitivity to values.	Given statements made in interviews, the student will identify the implied values inherent in the statements.	

A. LISTENING & SPEAKING

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
21.The student will be able to listen to recognize generalizations based on stereotyped thoughts and expressions.	Given statements made in interviews, the student will identify stereotypes directed at his/her particular community or culture.	Given published material about his community, culture, region or the State of Alaska, the student will identify stereotypes. Given a list of statements, some containing stereotyped thoughts and expressions, the student will identify those containing faulty generalizations and stereotypes.
22.The student will be able to recognize comments that are irrelevant to the main topic of discussion.	The student will be able to code (organize) transcripts according to topics, identifying information relevant to the primary theme of his article and filing material not relevant to that topic for use in subsequent articles under preparation by himself or other students.	Given a narrative or list of statements on a topic, the student will identify digressions and irrelevant statements in selection of material for story writing.
23.The student will be able to detect and analyze propaganda statements (e.g., advertisements, political statements, public statements, etc.).	Following the completion of an interview, the student will analyze the presentation to identify the loaded words or politically sensitive statements.	Given an oral, taped, or video presentation, containing propaganda, the student will identify the speaker's motive and message both overt and implied.

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
1. The student will be able to compose simple sentences.	Grammar, spelling and punctuation skills will be taught primarily through teacher evaluation and editing of individual student assignments and articles. Where weaknesses are common to the entire class, review of grammar rules and standard exercises will be employed as indicated in the supplemental activities.	As a class activity and given models, the student will compose two originals of each of the following types of sentences: a) Declarative b) Interrogative c) Imperative d) Exclamatory
2. The student will be able to recognize dependent and independent clauses.		Given a series of sentences, the student will distinguish between independent and dependent clauses.
3. The student will be able to distinguish between complete and incomplete (fragment) sentences.		Given a series of complete and incomplete sentences, the student will identify the incomplete sentences and rewrite them as complete sentences.
4. The student will be able to recognize run-on sentences.		Given examples of run-on sentences, the student will reduce each run-on sentence to a complete sentence.

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
5. The student will be able to distinguish between affirmative and negative statements.	Grammar, spelling and punctuation skills will be taught primarily through teacher evaluation and editing of individual student assignments and articles. Where weaknesses are common to the entire class, review of grammar rules and standard exercises will be employed as indicated in the supplemental activities.	Given a set of affirmative statements, the student will make each statement negative.
6. The student will be able to know how to use inversion to form a question.		Given a statement, the student will turn it into a question.
7. The student will be able to combine simple sentences to form compound ones.		Given pairs of related simple sentences, the student will combine them into compound sentences.
8. The student will be able to compose a complex sentence.		Given related sentences, the student will compose a single complex sentence.
9. The student will be able to compose a compound - complex sentence.		Given related sentences, the student will compose a single compound - complex sentence.
10. The student will be able to recognize the parts of speech (or form classes).		Given sentences, the student will identify the following parts of speech, as used in the sentences given:

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
10. Continued.....	Where possible student's own work will be used even in large group sessions. Examples: a) editing with an overhead projector so that entire class can learn process and review weaknesses; b) ditto of sentences drawn from student-written articles that class corrects for errors. Where strong reinforcement of this material is not applicable in CHAMAI activities, supplemental activities will be used.	a) Noun b) Pronoun c) Verb d) Adjective e) Adverb f) Preposition g) Conjunction h) Interjection
11. The student will be able to recognize action verbs, state of being verbs and linking verbs.		Given a number of sentences, the student will identify the following types of verb forms: a) Action verbs b) State of being verbs c) Linking verbs
12. The student will be able to know that tense is found in the first word of the verb phrase.		Given a set of sentences containing verb phrases, the student will label the first verb as the tense verb.
13. The student will be able to know present and past tense of verbs.		Given a series of sentences, the student will identify both present and past tense verbs.
14. The student will be able to recognize verbals (e.g.		Given a set of sentences containing verbals (e.g., gerund,

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
14. Continued...... gerund, infinitive, participle).	Where possible student's own work will be used even in large group sessions. Examples: a) editing with an overhead projector so that entire class can learn process and review weaknesses; b) ditto of sentences drawn from student-written articles that class corrects for errors. Where strong reinforcement of this material is not applicable in CHAMAI activities, supplemental activities will be used.	infinitive, participle), the student will label each verbal correctly.
15. The student will be able to know the positive, comparative, and superlative forms of adjectives (e.g., *sweet, sweeter, sweetest*).		As a class activity, the student will write sentences using adjectives correctly in their positive, comparative, and superlative forms.
16. The student will be able to use common spelling rules		Given examples representative of spelling regularities, the student will apply common spelling rules.
17. The student will be able to recognize silent letters (e.g., lam*b*, *k*now).	Grammar, spelling and punctuation skills will be taught primarily through teacher evaluation and editing of individual student assignments and articles. Where weaknesses are common to the entire class, review of grammar rules and standard exercises will be employed as indicated in the supplemental activities.	Given examples of words containing silent letters, the student will identify which letter or letters is or are silent.
18. The student will be able to know how to form irregular plurals (e.g., *oxen*, *mice*, *children*).		Given examples of words which have irregular plural forms (e.g., *deer*, *mice*, *children*) the student will write the correct form of irregular plurals.

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
19. The student will be able to know when to capitalize a letter (e.g., proper nouns and proper adjectives).	Grammar, spelling and punctuation skills will be taught primarily through teacher evaluation and editing of individual student assignments and articles. Where weaknesses are common to the entire class, review of grammar rules and standard exercises will be employed as indicated in the supplemental activities.	Given sentences containing proper names and proper adjectives the student will capitalize according to acceptable standards.
20. The student will be able to know how to use the apostrophe in the possessive form of nouns but not personal nouns (e.g., *boy's, dog's, its, theirs*); apostrophe used in the possessive form of indefinite pronouns (e.g., *someone's, anybody's*).		Given exercises using possessive nouns, and pronouns, the student will choose the correct alternative when presented with word pairs, one of which contains an apostrophe.
21. The student will be able to use capitals correctly.		Given the following situations, the student will use capital letters: a) In people's names, initials, and the pronoun '*I*'. b) To begin a sentence. c) In dates. d) In holidays, days, and months. e) In important words in titles. f) In salutation and closing in letters. g) In geographical names. h) In some abbreviations (e.g., Ms., DR.).

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
21.Continued.......		i)In nationalities and races. j)To begin a direct quotation. k)To begin each topic of an outline. l)In first word of a line of poetry, with numerous contemporary exceptions. m)In all proper nouns. n)For a deity.
22.The student will be able to punctuate correctly.	Where possible student's own work will be used even in large group sessions. Examples: a)editing with an overhead projector so that the entire class can learn process and review weaknesses; b)ditto of sentences drawn from student-written articles that class corrects for errors. Where strong reinforcement of this material is not applicable in CHAMAI activities, supplemental activities will be used.	Given exercises, the student will use periods for: a)Abbreviations b)Initials c)Enumeration d)Outlines Given exercises, the student will use commas for: a)Dates b)Separating city from state c)Items in a series d)Greetings and closings in letters e)Setting off introductory words f)Separating a direct quotation from the rest of the sentence g)Joining two clauses with *and*, *but*, *or*, *nor*, *for*, and *yet*.

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTARY ACTIVITIES:
22.Continued......	Grammar, spelling and punctuation skills will be taught primarily through teacher evaluation and editing of individual student assignments and articles. Where weaknesses are common to the entire class, review of grammar rules and standard exercises will be employed as indicated in the supplemental activities.	h)Setting off expressions that interrupt the sentence i)Appositives j)Introductory adverbial clauses or participal phrases k)Parts of sentences that if combined would convey unintended meaning Given exercises, the student will use apostrophes for: a)Contractions b)Singular and plural possessives c)Plurals of letters, numbers, symbols, and words Given exercises, the student will use colons for: a)Introducing a list in a series b)Setting off a long quotation c)Writing time in numerals d)Joining clauses when the second clause explains or restates the first e)Writing salutations f)Separating number of volume and page number of a periodical Given exercises, the student will use hyphens for:

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
22.Continued.......	Where possible, student's own work will be used even in large group sessions. Examples: a)editing with an overhead projector so that the entire class can learn process and review weaknesses; b)ditto of sentences drawn from student-written articles that class corrects for errors. Where strong reinforcement of this material is not applicable in CHAMAI activities, supplemental activities will be used.	a)Dividing a word between syllables at the end of a line b)Compounding nouns and adjectives according to style c)Writing numerical adjectives d)Preventing confusion e)Writing nouns that contain the prefix *ex*, *self*, *all*, or *elect* Given exercises, the student will use quotation marks for: a)Titles of chapters of books, magazine articles, essays, songs, short stories, and short poems b)Exact words of a speaker c)Direct quotes Given exercises, the student will use semi-colons: a)In place of a co-ordinating conjunction between independent clauses b)To connect clauses c)Before certain conjunctions joining two independent clauses d)Between main clauses if there are commas within the clauses and between items in a series if the items contain commas

B. GRAMMAR, SPELLING & PUNCTUATION

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
22.Continued.....	Grammar, spelling and punctuation skills will be taught primarily through teacher evaluation and editing of individual student assignments and articles. Where weaknesses are common to the entire class, review of grammar rules and standard exercises will be employed as indicated in the supplemental activities.	Given exercises, the student will use dashes: a)To indicate a break in a sentence b)To indicate a parenthetical element in a sentence c)To indicate an omission in a sentence d)To indicate an abrupt change in thought in a sentence
23.The student will be able to use paragraph indentation.		Given a series of scrambled sentences, the student will separate the related sentences into paragraphs, using proper indentation.

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
1. Student will be able to identify the audience and purpose for her/her writing.	Student will submit to the teacher, after completion of transcript and before beginning first draft, an outline of his proposed article, including assessment of reader (his age, sex, etc.) who will find the topic interesting reading.	Using various forms of media, the student will identify the audience and purpose of each. Student will write directions to the grocery store nearest his/her home for an adult to follow and for an eight-year-old to follow.
2. Student will be able to select and narrow a topic.	Given broad subject areas (hunting, fishing, etc.) student will divide subjects into components in preparation both for interviewing and article writing.	The student will suggest alternative titles for literary selections, relating them to the content of the story.
3. Student will be able to expand a topic to a theme.	Selecting one of the components identified above, the student will write an article for publication.	Student will do a pictoral theme essay utilizing pictures that apply to an assigned topic. Student will write a theme on the topic *"history is manifestly unfair to those who do not inscribe their deeds in words or temples"*. Given an *Aesop's Fable*, the student will rewrite it, keeping the message intact, but changing it to a Kodiak setting.

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
4. Student will be able to survey materials for sources of information relative to a given topic through reading, critical thinking, analytical thinking, observation, and talking with others.	The student will identify and survey at least three potential sources of information for his article.	Given the topic *'History of Kodiak'*, the student will identify potential sources of information (i.e., encyclopedias, oral history, records and journals, artifacts, village sites, newspaper accounts, letters and correspondence). Having identified sources, the student will compile information on a given subject and compare variations in the data obtained according to source.
5. The student will be able to write short compositions using descriptive language.	Given a picture to illustrate his article, the student will write captions describing it. Following the in-classroom visit of a resource person from the community, students will as a class, prepare an article describing that visit for the local newspaper (e.g., each student will write a beginning paragraph, a middle and a conclusion). Paragraphs will be typed on ditto for review, selection and combination by vote of the class into a single article.	Student will write a riddle describing form and function of a common object (eyeball, hairbrush) without identifying it by name. Given a list of facts, the student will write a description of a room which makes the room sound spooky and one which makes the room seem secure and safe. The student will write a how-to-do-it article on a simple task (frying an egg, brushing your teeth) and other students will act it out, following directions as literally as pos-

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
5. Continued......		sible. Given a picture of a stranger, a student will describe him/her so that a reader will dislike him/her, and again so the reader will like him/her. Given a written paragraph the student will identify descriptive sensory words and name the sense to which each word applies. Given a sentence which lacks descriptive words, the student will restate it using descriptive language.
6. The student will be able to generate material using imagination and fantasy, personal experience, reading sources, and discussion with others.	As a class project, the student will keep a journal. Given an assignment to write a personality profile, the student will write introductions, touching all bases, including: a) physical description of person b) selected personality traits c) setting of interview d) profile of personal history and experiences e) consciousness of *'point of view'*.	Student will write an original fantasy, fairy tale or tall tale. Point of view: student will pretend he/she is an inanimate object (rug, desk, lemon) and describe that object's view of the world. Student will use role-playing to develop ways to put people at ease, to be sensitive to contact and his shyness, to demonstrate use of poor language

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
6. Continued......		and its effect on the contact. Drawing from his own culture, the student will write a story or a theme on a universal theme (e.g., love, life, death, war, hunger, human relationships, greed, ambition, jealousy, pride). Selecting a traditon, skill, or custom in Kodiak that is changing, the student will analyze the probable causes and make predictions for the future. The student will compare his community with a neighboring one in terms of cultural similarities and differences.
7. Student will master at least one of a variety of article styles.	The student will write for publication one of the following styles of articles: personality; how-to-do-it; or feature.	Student will use role-playing to develop ways to put people at ease, to be sensitive to contact and his shyness, to demonstrate use of poor language and its effect on contact.
8. Student will be able to draw generalizations from specific data.	Where appropriate the student will make conclusions within his article demonstrating support for the generalization	

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
8. Continued......	with facts, statistics, explanations, examples, incidents, and/or statements by authorities.	
9. The student will be able to use illustration, classification, definition, analysis, and comparison/contrast to develop his writing.	The student will use illustrations, classification, definition, analysis, and comparison/contrast where appropriate in preparing his article for publication.	The student will describe a local activity such as banya. The student will describe a traditional tool or medical practice and analyze its effectiveness. The student will compare/contrast an aspect of the traditional life-style with modern life-styles and will analyze reason for the change. The student will illustrate the dangers involved in hunting alone during the winter.
10. Student will be able to develop a composition through chronological ordering, cause-effect, spatial ordering, enumeration, deduction, and induction.	Student will write at least one of the following styles of articles: personality; how-to-do-it; feature.	The student will be able to tell how he/she makes or does something, step-by-step. Thes student will describe a change that is happening in Kodiak and predict the effect it will have in the future.

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
10. Continued.....		The student will list the items he/she will need before going on a trip in a skiff. The student will describe the route from the school to his/her home.
11. The student will be able to use and cite quotations.	With material gathered through tape recording in Kodiak, the student will transcribe and catalog the material, utilizing excerpts in contact's own words in writing on local traditions, customs, attitudes, and/or life-styles.	Using a source such as *The Reader's Encyclopedia* the student will employ the proper form for citing quotations.
12. The student will be able to write intorductory and concluding statements that serve specific purposes.	The student will write introductory and concluding material for use in the articles he prepares for publication. The student will write introductions that capture the attention of the reader and motivate him to continue reading. Such introductions may preview the topic, define the author's purpose, provide a physical description of the contact, or his surroundings, or supply historical background or perspective.	

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
12. Continued......	The student will write concluding statements that strengthen and unify the main impression (e.g., summary, *'clincher'*, move to action) as benefits the article.	
13. The student will be able to use dialogue in writing.	As part of story writing, the student will develop character and action through dialogue in non-fiction works like his article.	Given a narrative or expository passage, the student will select appropriate portions and rewrite them using dialogue.
14. The student will be able to generate original writing based on careful observation and enhanced by descriptive language.	The student will use observation and description to enhance the descriptive quality of his/her article. He/she will make notes *during interviews* of colors, sounds, contents of room, clothing of contact, and/or weather that can be later utilized in descriptive passages within his/her article.	The student will identify ten things (e.g., customs, buildings, individuals, activities, sounds) as the most distinguishing characteristics of Kodiak. Given a period of time, the student will record everything he/she can hear, see, feel, smell, or taste, and write up observations in a coherent paragraph. The student will describe the sounds, colors, and activities associated with Kodiak in each season of the year.

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
15. The student will be able to convey a theme in keeping with the purposes of his/her writing.	Using the transcripts of his/her interviews as a resource, the student will develop a chosen theme or themes into a publishable article, stating or implying at appropriate points in the narrative, the theme, or ideas exemplified in it.	
16. The student will be able to realize that to a great extent choice of point of view structures action and meaning.	Student will write introductions and conclusions for his article demonstrating at least two points of view, one of which will be utilized in his published story.	Given an incident occurring in his community, student will report on it from the perspective of a community member, and, again, from that of a newcomer/outsider. Given a story written in the third person, the student will rewrite parts of the story from the viewpoints of different characters.
17. The student will be able to develop an outline for approval by the teacher prior to writing an article.	Given a transcript of an interview conducted in the community the student will organize the transcript into major topics discarding repetitious or irrelevant materials, settling on central theme, and filing unused material. Given a writing assignment such	

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
17. Continued.....	as completing an article following an interview, the student will first prepare an outline.	
18. The student will be able to use a variety of sentence patterns in his/her writing.	The student will be familiar with the various patterns and will critique his/her own writing and the writing of other students for variety.	
19. The student will be able to write a topic sentence.	Student will include topic sentences in his writing for publication and will identify them as such (verbally or through underlining).	Given a paragraph, the student will underline the topic sentence. Given a topic for a paragraph, the student will compose a main idea for a paragraph and state it in the topic sentence. Given a topic sentence for a paragraph, the student will choose from a list of details those that would be pertinent to the topic. Given a paragraph, the student will underline any idea which does not support the main idea as stated in the topic sentence. Given a topic sentence for a paragraph, the student will

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
19. Continued......		compose his own details to support the topic sentence.
20. The student will be able to use transitional words, phrases, and sentences.	The student will use transitional sentences to increase unity, and clarity, in the writing of his/her article. The student will employ effectively a variety of transitional words, phrases, and sentences in his writing.	Given several paragraphs, the student will identify the transitional sentences or words contained in them. Given an example of original writing such as one using transcription from interviews, the student will identify transitional phrases and sentences.
21. The student will be able to evaluate, edit, and revise his/her writing.	Given teacher guidance and material the student wishes to polish for a specific purpose, the student will evaluate, edit, and revise the writing as appropriate. The student will assist other students in the evaluation and polishing of their material.	Given selections from first drafts of student articles, the student will polish the selections, making improvements, and giving a reason for the recommended changes.
22. The student will be able to write using tense and point of view in consistent constructions.	The student will demonstrate this consistency in editing his, and other student's, articles for publication.	Given a paragraph with mixed tenses, and points of view, the student will re-write to maintain consistency.

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
23. The student will be able to develop and adjust his/her writing style for specific purposes.	Given formal and informal writing situations, the student will identify words and approaches, appropriate to each (e.g., personal letters, business letters, magazine articles, newspaper articles).	Given a passage in a formal writing style, student will alter it to an informal style (and vice-versa).
24. The student will be able to objectively report on an incident in which he/she has participated or observed.	The student will objectively report on a situation he/she has participated in or observed within the community.	Given an emotionally charged simulated situation, the student will write an objective report of the incident observed (e.g., another teacher or an administrator entering the classroom mid-period and entering into an argument with the teacher).
25. The student will be able to realize that the development of skills in writing does not result from mere quantity or frequency but rather from controlled quality and careful application of principles.	The student will willingly rewrite his/her own material as required.	
26. The student will be able to write various forms of business letters effectively.	The student will have the ability to write:	

C. WRITING SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
26.Continued.....	a)An effective letter b)A letter in concise language c)A letter that is neatly written and in correct form d)A letter using correct grammar and punctuation Student will look up zip codes and correctly address envelopes. Student will draft letters of the following types: a)Inquiry b)Ordering materials c)Soliciting support d)Providing information e)Press releases f)Release forms g)Gratitude h)Acknowledgment i)Regrets	

D. PHOTOGRAPHY & DARKROOM

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
27. In preparing articles for publication, the student will be able to employ professional techniques of photography and darkroom to maximize the impact of his written material.	Student will be able to hold a camera correctly. Student will know names and functions of the parts of the camera: 1)light meter 2)ASA setting 3)focus ring 4)shutter speed setting 5)film advance lever 6)film rewind knob 7)film counter Student will load, rewind, and unload the camera and change the light meter batteries. Student will clean lenses, protect lense from scratches, and handle the lense properly. Student will protect camera from denting and breaking. Student will get proper exposure by using light meter and his judgment. Student will manipulate depth of ield by using the f-stop and hutter speed for maximum effect. udent will expose a roll of lm so that at least 1/2 is exsed and focused properly.	Student will refer to published material such as the Kodak series on darkroom and photography to supplement *'hands-on'* use of the camera and instruction provided by the teacher and/or other experienced students.

D. PHOTOGRAPHY & DARKROOM

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
27.Continued.....	Student will compose photos so they have a center of interest and the subject is clear and as complete as necessary.	Student will refer to published material such as the Kodak series on darkroom and photography to supplement *'hands-on'* use of the camera and instruction provided by the teacher and/or other experienced students.
	The student will be able to use horizontal and vertical formats appropriately.	
	Student will load a developing tank and follow the specified sequence of chemicals and agitation for the proper lengths of time at the proper temperatures.	
	Student will rinse and dry the negatives so that they are spot free.	
	Student will identify parts of the enlarger and know their functions.	
	Student will develop exposed paper using proper sequence of chemistry for proper times.	
	Student will rinse and dry prints.	
	Student will select and crop frames on contact sheet.	
	Student will expose test strips to determine proper exposure for the enlarger.	

D. PHOTOGRAPHY & DARKROOM

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
27.Continued.....	Student will file and index negatives and proofsheets according to the required system.	

E. LAYOUT & DESIGN

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
28. In preparing articles for publication, the student will be able to employ professional techniques of layout and design to maximize the impact of his written material.	Through the layout of his article: Student will demonstrate care and organization of equipment and supplies: 1) layout sheets 2) rubber cement 3) scissors 4) rulers or T-squares 5) non-reproducing pencils or pens 6) exacto knives 7) press-type 8) copy 9) illustrations 10) correction fluid Student will demonstrate knowledge of symetrical and/or asymetrical design, balance, and proportion. Student will achieve a pleasing design in location of elements of layout: 1) headlines 2) copy 3) captions 4) art work 5) diagrams 6) photos 7) maps 8) illustrations Student will create a complementary and/or attractive design by	Student will study professional publications for layout ideas and, when finding a visually appealing page, will trace the major components (headlines, copy, photographs, diagrams) in block form on onionskin illustrating the basic design employed in the layout.

E. LAYOUT & DESIGN

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
28. Continued.....	choosing appropriate headline decking, type style, borders, type size, page number location. Student will place photos so that action is appropriate to gutter, faces and action pointing inward and not running off the page. Student will produce clean, neat, straight camera-ready copy that follows printer's specifications and requirements. Student will crop photos appropriately to find interest areas. Student will calculate reductions and enlargements of photos. Student will experiment with several possible layouts and make appropriate choices. Student will locate materials within margin as required. Student will bleed pictures effectively to catch eye patterns. Student will make effective use of white space. Student will achieve organization in the structure, in the presentation, and in the sequence of articles.	

F. ORGANIZATION SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
1.Student will be able to use study and reference skills in writing an article and cataloging materials.	The student will prepare before interviews by researching background material, where appropriate, in the library or local museum/historical society. The student will supplement/verify materials collected in the community through the use of library reference books, mass media, and sources such as old newspapers, journals, letters, and photographs. Student will utilize dictionary and thesaurus in writing and re-writing his article. Student will catalogue material gathered in the community in a manner permitting its retrieval both by the student himself and by others: 1)student will select cross-references from subject areas mentioned in interviews and transcripts. 2)student will follow an accepted form for typing cross-reference cards by a)subject headings and by, b)names of persons. 3)student will show a working understanding of the circulation	Given any source containing material (e.g., names, words, topics, volumes) in alphabetical order, the student will locate any item(s) contained therein. Given a dictionary, the student will demonstrate his/her ability to use it by answering questions on the information it contains and/or showing evidence of correct usage (i.e., guide words, definition, pronounciation, syllabication, multi-meaning words, diacritical marks, parts of speech, grammatical abbreviations, special charts and graphs). Given a specific library reference book (e.g., thesaurus, encyclopedia, Reader's Guide, biographical references, atlases, books for literary references), the student will demonstrate his/her ability to use it by answering questions concerning their location, content, and use, and by using it to complete specific assignments.

F. ORGANIZATION SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
1.Continued.....	system for returning to catalogues materials and replacing those materials. 4)student will catalogue transcriptions and tapes and negatives (in the adopted forms). 5)student will use filing system for: a)general correspondence b)subscription c)invoices 6)student will use circulation systems for subscriptions due and magazines sold. 7)student will show ability to alphabetize by proper names and subject in the adopted method.	
2.The student will be able to logically arrange written material, reduce material to a brief heading, and use outline form.	The student will, after transcribing his interview, code the transcript according to the major topics contained therein, selecting which topics will be utilized in his article in preparation and cataloguing unused material. The student will arrange portions of the transcript relat-	Given an untitled selection, the student will compose a title appropriate to its content, condensing major ideas in the selection. Given a reading passage, the student will divide it into sections appropriate to its content and give each section a sub-title.

F. ORGANIZATION SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
2.Continued.....	ing to his article topic(s) in the most logical or appealing manner (i.e. chronologically, by geographic region, by species type, alphabetically). The student will submit to the teacher, after completion of the transcript and before beginning the first draft, an outline of his proposed article.	Given a series of scrambled sentences, the student will arrange them in sequential order. Given a set of unordered topics, the student will arrange them into logical groups (i. e., related groups). Given a series of supporting ideas, the student will supply a heading appropriate to their content. Given an article from the Kodiak Mirror, or the Anchorage Times, the student will outline in topic form its main points. Given a series of related paragraphs, the student will outline their content, using at least three levels for the topics within the outline. Given an article from a magazine or newspaper, the student will write a sentence outline of its contents.
3.The student will be able to combine taped copy, il-	Student will layout his written article for final publica-	

F. ORGANIZATION SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
3.Continued...... lustrations and titles into camera-ready material for off-set printing utilizing basic rules of design and equipment/tools.	tion.	
4.In distribution of the student-produced publication or other end product, the student will be able to take responsibility for sales.	Student will alphabetize names of those purchasing publications. Student will catalogue names, maintaining records of sales. Student will catalogue letters and correspondence. Student will handle mailing activities: 1)looking up zip codes 2)making address labels 3)recording mail sent out Student will handle delivery of publication to local businesses and collect payment for sales. Student will maintain records of income. Student will make business calls using proper telephone etiquette. Student will distinguish between	

F. ORGANIZATION SKILLS

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
4.Continued.....	retail and wholesale principles. Student will balance sheets (debits and credits). Student will use calculators and adding machines.	

G. RESPONSIBILITY TOWARD PEERS & COMMUNITY

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
1.The student will be able to demonstrate a sense of responsibility toward the project, his peers and his contacts.	The student will protect his contact - seeing that information is not misused or misquoted and that access to tapes and transcripts by outsiders is monitored. Student will perform chores or other helpful tasks for contacts. Student will send copies of photos to subjects of the photos. The student will make sure his contacts see a copy of the article before it is printed and will deliver a copy of the publication to them after printing. The student will attend class regularly. The student will complete his assignments, meeting deadlines. The student will teach others in the class at least one skill he has learned related to the class.	
2.The student will be able to increase his communication with older people	The student will make social visits to the contacts after the interview.	

G. RESPONSIBILITY TOWARD PEERS & COMMUNITY

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
2. Continued.... in the community.	The students will talk more easily with older neighbors and relatives.	
3. Students will be able to work cooperatively with others.	The student will work on a team toward a goal. The student will care for equipment properly so it will be operating when others need it. The student will promptly report equipment failure so it will be operating when others need it. The student will keep deadlines so as to not slow down others who may be depending upon his completing his work.	
4. The student will be able to use social skills.	The student will write a thank you note when appropriate. The student will meet contacts in appropriate dress and use appropriate language. The student will conduct interviews courteously and sensitively.	

G. RESPONSIBILITY TOWARD PEERS & COMMUNITY

COURSE GOALS:	CHAMAI PERFORMANCE INDICATORS:	SUPPLEMENTAL ACTIVITIES:
4. Continued.....	The student will open and close interviews to make people at ease.	
5. The student will be able to demonstrate an increase in confidence and self-esteem.	The student will give oral or written progress reports on his work. The student will display his work when appropriate. The student will carry on despite minor setbacks.	
6. The student will be able to demonstrate problem solving ability.	The student will seek alternative methods to accomplish his goals when he meets a barrier. The student will plan his work so as to reduce frustration. The student will examine all facets of his problem and select the most workable system.	

The rationale behind the Kodiak course goals and recommended activities, as well as the individual designs outlined below, will be made more distinct after reviewing the portion of this guide covering instructional methods in each of the skills areas. The *Writing for Publication* planned course statement is by no means absolute. Preliminary work on it was done in Hooper Bay in October, 1976, during a workshop involving secondary language arts teachers and State Department of Education staff in the design of a program of studies for the Lower Yukon School District. This was critiqued and expanded upon by twenty-five junior high and high school language arts teachers from throughout the state of Oregon in a cadre training workshop in February, 1977. Additional refining and review was done in Kodiak after that.

Each teacher inspecting the planned course statement and variations on the theme at each CHAMAI location around Alaska should do so critically, adding additional performance indicators and rejecting others as well as adjusting the CHAMAI design to the language arts curriculum goals of their district and the distinctions in the communities and cultures of their region.

Lower Yukon

> *"KWIKPAGMIUT is a book on Yupik Eskimo skills, stories, legends, and arts and crafts. The students involved in writing the magazine are from three high schools in the Lower Yukon School District. Emmonak, which is located on the Yukon about six miles from the Bering Sea; Mountain Village, fifty miles up river from there; and Hooper Bay, a new participant in the magazine, located on the Bering Sea between the Kuskokwim and the Yukon Rivers. Alakanuk couldn't participate this year because they did not have a KWIKPAGMIUT sponsor to help them get organized, but hopefully they can participate in the publication of another magazine in the future.*
>
> *"KWIKPAGMIUT is written and put together by seventh through twelfth graders. The students often interview in Yupik and then begin the work of transcribing from Yupik to English. A special article appears in this magazine on film making which explains another method of preserving traditional Eskimo culture. Other subjects include delivering mail by dog team, basket making, potlatch, Yupik warfare, memories of a Jesuit priest, legends, and much more."*
>
> *-Introduction by Yukon Students*
> *Second Issue of KWIKPAGMIUT*

The CHAMAI program on the Lower Yukon was begun in three small high schools in the fall of 1975 with assistance from *KALIKAQ YUGNEK* at Bethel Regional High School. At that point the Yukon schools were part of the Bethel Region of the State Operated Schools. 111 students and three teacher/advisors participated in CHAMAI during 1975-76; 81 students and five teachers were involved this past school year. Because of teacher turnover in the district, the 1976-77 advisors were new both to bush teaching and *KWIKPAGMIUT*.

The basic components of the Lower Yukon CHAMAI design are:

-combination of CHAMAI with other language arts activities such as literature, research papers, grammar exercises and drills within the required English classes. In Emmonak, for example, involved students spent three weeks of the second nine weeks of the school year on interviewing and transcribing and initial drafts of their articles; the third nine weeks a total of three weeks was devoted to completion of articles; two weeks of the fourth nine weeks were involved with layout and design. The days devoted to CHAMAI activities were scattered, sometimes involving only one class period in a week, occasionally involving five days running. A set amount of time was allotted for each step (interviewing, transcribing, article drafting for example) and due dates were enforced.

-cooperation with two or three other schools in the district, created a positive competition and cooperation, making the students feel a part of something larger than their English class, sharing costs, widening the coverage and the potential market of the final publication, and creating an academic alternative - both for travel and rivalry - to athletic competitions. It also provided advisors someone to share problems and successes with - by radio, mail, and occasional visits.

-peer teachers (see section on their purpose and training under instructional methods) were instrumental in strengthening and expanding the *KWIKPAGMIUT* program - far more than in any other CHAMAI location in the state. Bethel students taught in Alakanuk, Emmonak, and Mountain Village, and Emmonak kids in Hooper Bay and Mountain Village.

-representatives from each school got together for a final assembly and layout workshop in the spring of each year (early April). Decisions on format and style - such as the name, magazine size, cover design, color and type of paper - were made earlier in the year by mail or radio. The layout workshop was used for determining the order the articles would appear in the magazine, for compiling the introduction, table of contents, and staff listing, and for sharing in the labor and eurphoria of getting it all together for the printer. *KWIKPAGMIUT* is published annually.

-students are almost 100% Yupik Eskimo, with about half of material being collected in Yupik and half in English

Bristol Bay

"Uutuqtwa, pronounced (oo took' twa), is Yupik and translates as 'I go home.' We chose this name because we always feel so good about coming home, and we would like to share this with you.

"Maybe we should explain what home means to us. Bristol Bay is located on the southwest coast of Alaska, and although it is a big area, there are relatively few, but very friendly people. Within our immediate area there are several villages. The biggest ones are Naknek and South Naknek on either side of the mouth of the Naknek River, and King Salmon, which is up river on the north side. There is a road between Naknek and King Salmon, but if you want to go to South Naknek you have a choice of flying or boating if it happens to be summer. However if it is winter, delete the boat idea and substitute a car, because the river is frozen. Also within our general area are the villages of Nondalton, Kokhanok, Iguigig, Egegik, Levelock and Pilot Point. These villages, covering an area of 200 miles from north to south, provide us with boarding students, several of whom have helped put out this magazine.

KWIKPAGMIUT AND KALIKAQ YUGNEK editors, Spring 1977. Front, left to right, Agatha Napoleon (Hooper Bay), Chris Kelly (Emmonak). Theresa Sheppard (Mountain Village). Back, Alexie Askoak and Frank Gregory (Bethel Regional High School). Photo by Doug Glynn, KWIKPAGMIUT.

"Distance, however, doesn't bother most of us, because airplanes are almost as common as cars. In fact, all the students from South Naknek fly across the river every day to go to school.

"Another thing that makes this home is the fishing, hunting and trapping. These occupations provide a livelihood for many of our residents and sport for visitors.

"Also right out in our backyard is Katmai National Monument, which boasts the Valley of 10,000 Smokes.

"However, all these things only add to why we like to come home. The main reason is the friendly faces and good people who live here, along with the unrushed atmosphere. In the following years we plan to continue to publish issues because we have only begun to tell our story."

-Introduction by UUTUQTWA Student Editors, Vol. #1

Bristol Bay High School is located in Naknek and serves students from Naknek, South Naknek and King Salmon. There are a few boarding students from nearby villages. The CHAMAI program is called *Writing for Publication* and credit is granted in either English or social studies.

-during 1975-76, *UUTUQTWA* was offered for one hour a day and twenty students were involved in the publication of a first issue.

-the next year, *UUTUQTWA* was combined with the yearbook and newspaper into a two hour block taught by two teachers. Kids could elect to take the course for one or two hours and could work on the magazine, newspaper and yearbook or on a single publication. (The grading system utilized with this design is detailed at the end of the instructional methods section.) One teacher had responsibility for *UUTUQTWA*, the other for the newspaper and yearbook, and team teaching was done for the introduction of some skills and for grammar and composition.

-primary emphasis was placed on contributions to the various publications but, just as in Kodiak's *Writing for Publication*, grammar and short writing assignments were used to provide a break from individualized work, to strengthen areas of weakness like spelling, and as weekly grades.

-the involvement of the yearbook and newspaper with the CHA MAI program contributed to improving the quality of those publications as techniques from CHAMAI were utilized in their production.

-after a year it was decided that a two-hour block of time was too much for most students to focus on a single activity. Two hours is excellent for an interview or for hands-on activity like darkroom work, but too much time for non-stop writing or transcribing. In 1977-78, *UUTUQTWA* will again be a separate course. While students can be involved with both *UUTUQTWA* and the class on yearbook and newspaper, the course will not be scheduled back-to-back in a two-hour block.

-*UUTUQTWA* is published annually.

-the CHAMAI program staff in Bristol Bay is native and non-native and includes students from FAA, Fish & Game, Fish & Wildlife, and other programs whose families are transferred to the area from elsewhere in the state or outside.

Kodiak Island

"ELWANI, according to our contacts, means 'inside' in Aleut. 'Inside' describes where we wish to be. To get inside our community, to capture its essence on paper and on film is our most obvious design. But ELWANI infers many other things. People speak of the 'lower forty-eight' as 'outside' so we must be 'inside'. 'Inside what?' you might ask. Inside a land that still reflects the wildness of nature undiminished and calls forth the ingenuity and individuality of its people. It is the uniqueness of our community which we wish to display, which we wish to get inside of, and to better understand. For some of us the dawning awareness of our community is new, for others it is a time for reappreciation of what we have for so long taken for granted.

"ELWANI is not focused on the past. The past changes always, and as Henry Neseth said to me, it will never come again. But an understanding of what we are must include what has gone before, or else we have no way to measure the value of the pre-

ELWANI classroom at Kodiak Regional High School. Hanging behind teacher Dave Kubiak is a list of articles in preparation and, above him, a purse seine. Photo by ELWANI Staff.

sent. No, we can't take the old ways to the supermarket and trade 'em for bread', but we can examine the old ways and gain an insight into what we are and where we want to go. Enough said.

"Our work must speak for itself. I must add that we have worked hard. Chris Bealey, Jan Danelski, and I cannot name any student staff member for special thanks, as there are faces upon faces that come to mind. To name one or a few is to slight them all. The long hours of tedious labor endured by so many has reaffirmed my faith in the young. There is no generation gap, the young merely reflect the changes brought about by their elders.

"Yet these changes are never simple. George Kosbruk relates his youth to Kayaks and Katmai, while the youths of his village better understand motorcycles and Cessna 185s. Kodiak and all of southwestern Alaska continue to change, perhaps if we see these changes in perspective we can help them be changes with which we can all live in harmony."

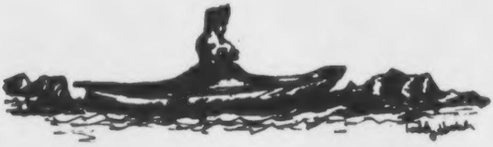
-Advisor's Note
First Issue of ELWANI

Writing for Publication at Kodiak High School is intended primarily as an introductory language arts class for Freshmen:

-Freshmen may elect either basic composition or *Writing for Publication* to meet required Freshman English. With the instructor's permission, *Writing for Publication* may be taken for up to two years of language arts credit, including required Sophomore English.

-during 1976-77 there were just over 100 students in four periods a day with one teacher responsible for the CHAMAI program. The teacher also taught one period of American Literature.

-ELWANI was published twice in 1975-76 and this past year *'put out'* one magazine, a combined third and fourth issue. Plans for 1977-78 are to publish three smaller issues spaced throughout the year. The primary reason for this is so that students can experience the motivation of a published product earlier in the year - even though they may only be involved in the layout of articles written by other students who have been in the program longer. Their own writing, except for short articles, would appear in the second and third issues. This is possible for ELWANI both because of the sales potential in a community of 9,000, and because of the large number of students involved in the CHAMAI program within a single school.



Nunapitchuk

"'......I don't like to talk to teach young people, but rather to show them how by letting them make a sled and watch them. When you (just) talk about it maybe they won't learn as quickly.'

FROM AN INTERVIEW WITH CARL WHITE

"The students involved in the Tundra Marsh (Nanvalleq) project are all eighth and ninth grade students who live and have grown up in the village of Nunapitchuk. Most of them have gone to the local Bureau of Indian Affairs Day School since first grade and began that experience speaking no English. Yupik Eskimo continues to be the first language of the students and is used as the primary means of aural-oral communications outside the school's fourth through ninth grades (grades one through three are bilingual).

"Nunapitchuk is a tundra village located about thirty-one miles west of Bethel. It has a population of about three hundred people and is situated on the banks of the Johnson River.

"In recent years, tremendous changes have come to this area: new forms of medicine, radio and telephone communication, faster methods of transportation, schools, and television, just to mention a few.

"Village students are being expected to learn more and more about these new ways. Greater emphasis is being placed on getting an education (via high school and college). A waking day, traditionally spent learning skills taught by father to son and mother to daughter, is now spent learning English, world history, math, and science in the school environment. Though educators for years have preached 'learning by doing', relatively little of this philosophy has actually reached most classrooms. Most students are expected to learn by listening and to learn by reading about it. A great deal of what we read in school texts is somewhat abstract to most students here, even if occasional analogies can be drawn. This is not saying that the books are without value and should be dropped, but rather that we should be looking for additional ways of assisting the student in his or her education.

"One of these additions has been the project which we named Tundra Marsh. The name describes the make-up of the majority of the land in this area and deals basically with the people who live on that land. It is, for subject-minded people, a social studies, English writing and composition, photography and journalism class all rolled into one. The students interview people in the area on specific topics, transcribe the taped interviews, translate what has been said into English, combine related information into articles as a form of recorded history, and supplement these articles with photographs, drawings and models which relate to the articles. All interviewing, writing, photography and developing are done by the students.

"The students are getting to re-know the people they have grown up with, are learning a great deal about the rich culture and skills these people have, and will hopefully retain many of the values which have been cherished by this rapidly changing culture. I sense a great pride in the students in what they are doing and in their feelings about the people they are interviewing.

"As a teacher, I have set some requirements in front of the students. They must all get involved (though they may choose the people they wish to work with and the topics they wish to pursue), they must be as accurate as possible, they must research in depth, and they must complete what they set out to do.

"We started in earnest in October, slowly, shakily, and not very certain of ourselves. We got help from the B.I.A. in the area of photography paper and chemicals and funding to attend a workshop in Bethel, followed by several visits and follow-up workshops held here by Ann Vick from IDEAS through the Alaska State Department of Education and Nick Nichols from the Kalikaq Yugnek program at Bethel Regional High School. Sometimes weeks slipped by where nothing happened. We got stuck a lot. Everything that was recorded had to be translated by the students into English. Many times terms had changed over the years and some words are not used much anymore. Once translated we had to edit what was written, making certain that the meaning was clear and accurate (students got a first-hand idea of what people who had translated the Old Testament were faced with). We set a goal to have four articles completed by early April. It was a lot of sweat, frustration and grumbling, laughter, satisfaction and joy. Learning by doing is not all that easy, but it is rewarding.

"This project is not a total answer to all the needs of education here, but it is valuable, and has been a learning experience."

-MICHAEL E. MURRAY
Principal-Teacher
Nunapitchuk Day Schoc

The sixteen eighth and ninth grade students in Nunap were involved in a CHAMAI program that:

-was designed as an integrated program emphasizing language, writing, social studies, art and some math-science skills. CHAMAI was integrated primarily in-

to English and Social Studies however, photography and layout were used as math, science, and art related areas. (Reduction of photographs for layout is a means of teaching proportion.)

-students were in a self-contained classroom which allowed for maximum flexibility in scheduling. If transcribing or article writing was being done with particular application, the activity could be continued until the kids tired. If the class was unruly, group activities could be emphasized.

-the amount of time spent on CHAMAI activities varied from week to week. Nunap students and teacher attended a *KALIKAQ YUGNEK* workshop at Bethel Regional High School in late September, but major involvement with interviewing, transcribing and article development did not begin until after Christmas. The publication was ready for the printer in mid-May.

-the students are 100% Yupik Eskimo, most of them able to write in Yupik as well as English. The school has an exceptional bilingual program and native instructors working with the lower grades provided encouragement and assistance to *TUNDRA MARSH*.

-*TUNDRA MARSH* was not intended as an on-going magazine - it was a book published once. In the evaluation of the program, Mike Murray wrote:

"...the kids were the information gatherers and could not rely on an encyclopedia for the answers or back-up information. The students had to be accurate and the accuracy was going to be tested because what they wrote was going to be made public to anyone - shared and criticized if not accurate. Quality beyong any that they were required to do before.

"At first the students did not realize these factors - then gradually they did realize it and started to back away, make excuses, accuse me or Ann of 'making them do this project'. (This was not a new occurance as I have faced this with students before when they have reached a certain point in learning and they are not sure that what is around the corner is going to be good.)

"They pulled out of the excuse stage and came to realize what they were doing was important. This realization was assisted by the interest in the project by parents, and our Yupik staff. They came in and asked, 'how's the project going' - 'let me read the article you just wrote' - 'I think you better run down and check with Andrew before you write that down' - etc. The staff who used to attend school in Nunapitchuk as youngsters expressed the wish that they had had opportunities of this type when they went to school.

"So, all in all, my expectations were not all filled but many experiences which I didn't even think of that were perhaps more educational were realized."

Bethel

"This is our third issue. Certainly our biggest and, maybe because it's easiest to see progress in the early stages, I think it's our best. At least we've grown. Last year we started with 20 students and 2 teachers. No one was quite sure what we were doing. We said we were going to put out a magazine. I think some of the kids thought we were putting out the yearbook. Undoubtedly many of them were disconcerted by Bill's and

my ideas of the kind of material to include in a yearbook. No basketball pictures!

"We didn't have time, back then, to train anybody very adequately. We just started gathering material. Somehow we managed to get enough together for first one and then a second magazine. We made some good contacts. We all learned things about Yupik traditions that we had not known before. It was intensely interesting. And, despite whatever difficulties we have had, that's what has kept us at it. Here's just one problem we encounter: Most of our stories are gathered in the immense, 100,000 square mile Yukon-Kuskokwim delta area. That's an area about the size of Wyoming. That's where the people live who really remember, who live as their ancestors lived. You can travel these distances only by plane. And nowhere are conditions for flying more formidable and changeable than here. On the other hand, there's nowhere better to be stuck for a few days than Quinhagak, Mekoryuk or Tuluksak.

"Our largest problem, then as well as now, has always been language. There were some strange interviews last year. I don't know how many times I sat at the kitchen table in some man's home, drinking tea, a tape recorder between us, bobbing my head, grinning like the proverbial village idiot, while the man I was 'interviewing' recited his grocery list and the student with me sat in dazed wonderment that I would seek such information. Now we all know a little better. The students, many of whom were in the class last year, have the confidence to run interviews and I have the sense not to.

"Much remains the same. There are still the tens of hours needed to translate and revise. Tapes are lost, transcripts misplaced. I run around in a panic that we will have nothing to print. At the last moment, somehow, things fall into place.

"I think we have some unusually interesting material this time. We are printing several stories told to us by Mary Black, a wonderful story-teller from Kongiganak, who says that she got these stories by listening to her father. We have a number of articles that are concerned mainly with the rules and taboos with which villages traditionally instructed their young people. We are printing some stories about prospecting. This issue contains a few articles about Eskimo dancing and the village of Eek; these are portions of separate publications which will be issued later. I am certain that most of the stories in this magazine have never before appeared in print.

"KALIIKAQ YUGNEK remains the same but much else has changed. This year through the aid of Johnson O'Malley funds, we have been able to begin a school-wide Cultural Heritage Program, of which KALIIKAQ YUGNEK is a part. "Cultural Heritage" is one of those catch-all phrases which angers some and pleases no one. But the idea behind it, of using high-interest, indigenous materials in the classroom, even for the most conventional educational ends, has a certain uncanny chemistry to it. It's the organic material of one's roots and once it seeps under the door of a classroom, it begins to grow.

"Bill Mailer's new duties as director of the Cultural Heritage Program prevent his work-

ing exclusively on the magazine. As much as his efforts in his new position are felt throughout the school, his hand in the magazine is missed. For one thing, this issue will not contain the fine art work of previous issues which he was so adept at eliciting from the students. Nevertheless, the magazine remains his project as much as anyone's.

"The addition of Mary Gregory to the staff has made possible many things which we could only wish for in the past. She's a door-opener. She locates the craftsmen and women, the storytellers, the people who remember. She knows them all.

"We would like to thank Deborah Laabs, John McDonald, Ann Vick, Nastasia Nick, the staff of Yupiktak Bista, all the people who have worked with the students this year, the people of long memories everywhere. Our special appreciation goes to the students, who are at times our teachers, who are the hope of us all, the bearers of a culture."

-KIRK MEADE
Preface to Vol.II, #1
of KALIKAQ YUGNEK

Bethel Regional High School peer teachers Marita Hanson, Nick Nichols, Connie James and (seated) Alakanuk High School student Joe Joseph at fall, 1975 workshop in Alakanuk. Photo by Tom Lewis.

-the first issue of *KALIKAQ YUGNEK* was published before this program's involvement with the CHAMAI program of the Alaska State Department of Education. As Director of that program, I worked with teachers Bill Mailer and Kirk Meade in designing and conducting a training workshop taught by adult and peer teachers from similar publications on the Mississippi Choctaw Reservation and the southern coast of Maine, in initiating the programs in the Lower Yukon high schools, and in tying *KALIKAQ YUGNEK* activities more closely to communication skills development.

-strong emphasis has been placed on cultural heritage and *KALIKAQ YUGNEK's* role in documenting and preserving the traditional culture and language of the Yukon-Kuskokwim area and in encouraging the growth of community and culturally-based activities elsewhere in the regional high school. Components of the cultural heritage program at B.R.H.S. - of which the magazine is a part and its advisors and student staff often the facilitators of new projects - include use of community resource people within the school, compiling and cataloguing of crafts from throughout the area, travel to villages by both faculty and students (to videotape Eskimo dancing in Tununak, or attend potlatch in Pilot Station for example) and collection of plants and animals indigenous to the tundra for use in science classes.

-because a large percentage of the students are from outside of Bethel, importance has been placed on travel home for interviewing. Advantages to this are the resulting regional focus of the magazine, the familiarity of students with variations in Yupik peculiar to their own village making transcribing both easier and more accurate, and the link created between the villages and what is going on within the school building in Bethel. Traveling does require an adult to accompany the students and, unless there are several teachers or aides working with the program, cannot occupy too much time except on weekends.

-within the high school are excellent facilities both for darkroom and offset printing, including a graphics camera, plate maker and two presses. This has enabled a few students to take graphics classes in addition to *KALIKAQ YUGNEK*.

-Where community resource people are utilized, they must be prepared for and referred to afterwards to insure that their presence is an intregal part of classroom activities and not regarded by both students and teachers as a *'free'* day. Also, to truly teach a craft with the aim of student mastery of it, a great amount of time must be allotted for instruction by the community resource person - otherwise what results is a craft demonstration. Preservation of traditional crafts is not a realistic goal for a magazine program.

-during the 1976-77 school year, one certifed teacher, two bilinggual instructors and one to two other classroom aides were involved with *KALAKAQ YUGNEK*. Ninety students were enrolled in three classes for elective English credit.

-close to 100% of the students are Yupik and most of the interviews are collected in the native language. The adult staff working with the program in the spring of 1977 has recommended that there be two distinct components of *KALIKAQ YUGNEK* - one involving younger students in the production of a magazine in English with primary emphasis on communication skills and the other for advanced students concentrating on Yupik orthography and producing written materials in that language. Both groups would be involved in interviewing. (Aside from recommendations in regard to listening skills - transcribing - within the instructional methods section of this book and the inclusion at the end of this chapter a course design in Language Development taken from the program of studies for the Lower Yukon School District - 1977-78, the bilingual - as apposed to bicultural - aspects of a program like CHAMAI have not been addressed. The Native Language Center of the University of Alaska, and particularly the Yupik Language Workshop, can provide guidance in this area.)

Some general recommendations on course design:

-the publication written by the students must be back from the printer in time to allow for circulation during the school year in which it was produced. Otherwise most of the motivation and momentum is lost.

-team teaching is a means of providing for continuity in the event of teacher turnover. Susan Tollefson began *UUTUQTWA* at Bristol Bay High School in 1975-76, team taught with Kurt Jaehning in 1976-77, and Kurt has assumed full responsibility for the program for 1977-78.

-define the goals and limits of the program. Don't overload. The course cannot be an introductory language arts program, an Alaska history course, and an advanced graphic design class all in one with five fifty-minute periods a week.

-spread CHAMAI activities throughout a semester, preferably a year. Students should be allowed sufficient time to practice and mature skills, time to draft and redraft articles.

-second and third year CHAMAI students must be involved in activities that build on the skills developed during the first year. Running them through the introductory skills in each area one more time is a waste of their time - unless they are doing the teaching to beginning students.

Depending on the scope of the program, not all of the goals or performance indicators included in the Kodiak course design will be covered in one year and can be sequenced into two, or even three, years/levels. Upper level CHAMAI students should be expected to increase the diversity and quantity of their work - developing multiple source (drawn from 5 - 10 interviews on a single topic) articles, writing more than one article a semester, and substantially enlarging the amount of original writing (as opposed to direct quotations from transcripts) done in an article. Articles produced by a few FOXFIRE students in Georgia are over seventy pages long and represent a year or more of work.

Experienced students can begin to cover - and analyze - issues of contemporary and future change. If you ask a FOXFIRE kid about the development and tourism that is coming to the North Georgia portion of the Appalachians he'll more often than not cite land developers from Atlanta as the cause. Three seniors took a year and one section of the county - Betty's Creek Valley - to document the dynamics of change in the area.

They began with interviews of the current residents of Betty's Creek - how long they'd been there, when they or their family had acquired land, who had left the area and why, and how they made their living. Also what journals, letters or photographs the families might have to tell the history of the valley. Next, the students went to the county courthouse and researched deeds to land as far back as they could go.

They found a pattern - of Indian lands granted by Colonial governors prior to the United State War of Independence; of families growing and dividing the land; of sons going to Atlanta or Greenville to find excitement or employment; of an asbestos plant opening in the valley, generating employment and pollution and closing down; of the creation of a federal forest surrounding private land on Betty's Creek; of outsiders, including land developers, coming in; and of local people - in the area since the late 1600s - becoming land developers and promotors of tourism; and , finally, of valley residents forced to sell their land because it was appreciating in value and they couldn't pay the taxes. In student Laurie Brunson's own words:

"When we were first approached with the idea of doing a study of a local community in change, none of us knew exactly what presentable form our research would take. Our tentative plans were for a series of installments printed as separate center sections of the magazine, much as our old poetry section had been done. We chose an ideal local representative area, Betty's Creek, made out our initial list of topic questions, gathered tape recorders, typewriters, and selves.

"It took us only two or three interviews to begin to realize the incredible depth and meaning of what we were trying to tackle.

We were awed, and our endeavors to encompass that depth and meaning seemed puny indeed. Our research began to include everything from tracing gigantic family trees to searching out graphs of current crop and livestock production. The most gripping comments, however, were the recollections of the community people themselves and their own observations of the astounding changes they've faced in the last sixty plus years of the community's existence.

"It's hard to make specific conclusions in sorting out the various forces that now shape Betty's Creek and thousands of communities like it. It is decidedly unrealistic to entertain the notion of freezing an area, of trying to stop change completely. Certainly change can be a healthy,positive, and enlightening course.

"The problem seems to lie in change that is disorganized and uncontrolled. Positive change ought to be, has to be,ordered. When a community's development is the victim of a hundred different adverse pulls instead of being determined by the collective desires of the people, the resulting changes are bound to be, at the very least, disconcerting, and probably negative. It is here, at least in the overdevelopment of land and resources, that city and county government can reach its peak of importance in legislating to control disordered and negative change. City and county planning committees and well-executed zoning laws can help prevent or alleviate negative and disordered situations where local land development is involved.

"These positive instruments can only be wielded, however, when the majority of the people themselves make themselves aware of the dangers and organize to meet them. This presents at least one real answer regarding the question of coping with change positively within a community.

"In conclusion, we want to extend our deepest heartfelt thanks and appreciation to the people of Betty's Creek. We were told so many times by so many people that they didn't feel they had anything important to offer. Hopefully they can see how wrong they were. Their warmth, humor, and deep, startling insight kept us inspired throughout."

Utilizing the same techniques employed by first year students, but substantially increasing the number of topics and individuals to be covered, the three students wrote the *BETTY'S CREEK ISSUE* of FOXFIRE. And they learned - through the historical, social, economic, political and personal factors that shaped growth and change in Betty's Creek - a multifaceted perspective toward problems and their solution.

The Lower Yukon Regional Education Attendance Area Program of Studies - grades 9-12 - is available through the Alaska State Department of Education. It was compiled during the 1976-77 school year under the direction of Jim Elliott and with the input and cooperation of the Lower Yukon teachers in each subject area, the district's Regional Board and administration, and other teachers and advisors from around the state. Components of the Language Development course statement which follows may be particularly useful in preparing bilingual students for translation and transcription:

COURSE TITLE: LANGUAGE DEVELOPMENT (1,2,3)

COURSE DESCRIPTION:

THIS COURSE DEALS WITH THE FUNDAMENTALS OF LANGUAGE DEVELOPMENT AND STUDIES THE MEANING OF LANGUAGE IN THE CONTEXT OF ITS CULTURAL INFLUENCES. STUDENTS WILL STUDY LEVELS OF ABSTRACTION, DIALECTS, IDIOMS, SLANG, AND LANGUAGE AS A SYSTEM.

COURSE GOALS:	PERFORMANCE INDICATORS:
1. The student will be able to understand that communication is a transaction involving the sender, the message, the medium and the receiver.	Following a discussion on communication, the student will explain what is meant by the following statement: *communication is a transaction involving the sender, the message, the medium, and the receiver.*
2. The student will be able to understand that language reflects a culture's interests, values, and activities.	Given an oral reporting assignment, the student will illustrate how interests, values, and activities of the Eskimo culture are reflected in the Yupik language.
3. The student will be able to understand that no language is linguistically superior to any other language.	Following a discussion on language as a system, the student will explain what is meant by the statement that no language is linguistically superior to any other language.
4. The student will be able to realize that a symbol always represents a concept and is not the same as the *'thing'* it symbolizes.	Given a symbolic representation of a *'thing'* (e.g.,flag, logo) the student will give an oral report describing all the things a specific symbol represents.

COURSE GOALS:	PERFORMANCE INDICATORS:
5. The student will be able to understand that words are used to express different levels of generalities.	As a class activity, the student will prepare a personal dictionary of words related to a specific topic that expresses different levels of generalities (e.g., vehicle, car, Ford, Pinto).
6. The student will be able to distinguish between the denotative and connotative meanings of words.	Given a specific word, the student will compile a list of synonyms and identify each synonym as being denotative or connotative.
7. The student will be able to understand the ways in which language is used to manipulate people either positively or negatively.	Given examples of various advertisements, the student will explain the ways in which language has been used, in each instance, to manipulate people.
8. The student will be able to understand that connotations, nuances, and idioms of a language are never completely translatable into another language or dialect.	Given a topic, the student will find both English and Yupik words which relate to the topic and, then, indicate the inability to have clear word-for-word substitution.
9. The student will be able to understand that writing is not merely *'talk written down'*; that there are conventions of *'written speech'* which differ from speaking (e.g., pauses, length and structure of sentences, sophistication of vocabulary).	Given a taped conversation, the student will, first, transcribe it, and , then rewrite it, noting the dissimilarity between oral and written language.
10. The student will be able to understand that speakers of a dialect value their speech as a source of identify.	Given recorded examples of distinctive dialects, the student will guess where the speaker is from according to the clues in the dialect.
11. The student will be able to understand that the appropriateness of formal and informal language depends upon	Given examples of statements which are written in a style inappropriate for the subject matter, the student will re-

COURSE GOALS:	PERFORMANCE INDICATORS:
11.Continued..... the situation.	write them in a style which better fits the subject matter.
12.The student will be able to realize that euphemism can be used to mislead and misinform.	Given examples of statements containing euphemistic language, the student will explain how a person could be misled by a particular statement.
13.The student will be able to recognize that modern usage rules describe rather than prescribe the actual use in speech and writing.	Given examples of situations where traditional rules of grammar do not adequately explain the system of English language function shifts, the student will indicate where the traditional rules break down.
14.The student will be able to understand that language constantly changes.	Given a list of words recently introduced into the English language (e.g.,cryogenics, snowmobile, astronaut), the student will check a modern dictionary to determine when it was introduced into the language.
15.The student will be able to realize that words are often borrowed from other languages.	Given examples of words borrowed from other languages (e.g., coup d' etat, gussak, sputnik) the student will cite examples of other words borrowed from other languages.
16.The student will be able to compare and contrast English and Yupik as language systems.	Using the Yupik Language Workshop materials, the student will identify similarities and differences in sound systems, word formation, and sentence structure between Yupik and English.
17.The student will be able to understand that English is a word order language.	Given scrambled sentences in English, the student will rearrange the words into acceptable English syntax.

GENERAL CONTENT OUTLINE

1)Communication as Process

2)Language:

  a)as a system
  b)as reflection of culture
  c)as symbol
  d)levels of meaning
  e)denotative and connotative properties
  f)problems of translation
  g)conventions of written language
  h)dialects
  i)appropriate styles
  j)process of change

EXAMPLES OF LEARNING ACTIVITIES:

1)Class discussion
2)Individual and group projects
3)Audio-visual materials (films, filmstrips, tapes, records, etc.)
4)Written assignments
5)Lectures
6)Skill practice

STUDENT EVALUATION:

The student's grade will be determined by the instructor and will be based on 1)participation and performance of class exercises; 2)individual and group projects; 3)written and oral assignments and tests.

TEXTBOOK(S) AND/OR MATERIALS:

Helping People Learn English: A Manual for Teaching English to Speakers of Other Languages, Earl W. Stevich. Abinton Press, 1957.

Linguistics & Teaching of Standard English to Speakers of Other Languages or Dialects, James Alates. Georgetown University School of Language.

Techniques & Procedures in English as a Second Language, E.R. Caconoy. Oceana Press.

From Substitution to Substance, C. B. Paulson, Mary Newton Bruder,ESL.

Mini-Courses in Vocabulary Development, W. Royce Adams, Jr. Robert A. Carman. Educulture, Inc., 1976.

Instructional Methods

Section

II

speaking skills

A good interview is nothing but a good conversation. And your final article in only as good as your interview.

Interviewing is one of the hardest steps for beginning students in a CHAMAI program. Identifying someone to talk to, mustering the courage to visit them, becoming sensitive to an adult's strengths and shyness. It requires a good deal of initial proding and often some positive manipulation on the teacher's part. Positive manipulation means putting the kids into a situation where they are *guaranteed* a good experience - someone who will help them to get excited about what they can find *'out there'*, and confident they can retrieve it.

Foxfire, a CHAMAI-like program in the Southern Appalachians, relied heavily on an elderly woman named Arie Carpenter for these positive initiations for novices. Living in a log house she and her husband built, Aunt Arie was one of those totally self-reliant individuals with more inate grace and tact than many a professional diplomat. No matter how many kids came to her door - and there were hundreds of them over the course of the years - she managed to make each one feel they had discovered something new about her. She was interviewed on everything from growing beans to making quilts to killing snakes. And the kids always wanted to go back.

One Christmas, Eliot Wigginton - Foxfire's initiator - and I took fourteen people to Aunt Arie's for dinner. They were a mixture of mountain kids and Sioux from the Pine Ridge Reservation in South Dakota who had come to Georgia to learn how to do something like Foxfire in their own community. Aunt Arie began issuing directions and rapidly involved the students in doing everything from packing well water to frying meat to stringing cranberries and popcorn for the tree (something none of them had ever done). And she never let on to the Sioux kids that they were any different from the kids she saw every day. Though she did confide to Wig and I in the kitchen that she had picked the

Indians out in the group!

The Aunt Arie in your community won't be found immediately. Foxfire was four years old before they located her. But wherever you have older people - particularly those with time to sit and visit - you can find them and approach them beforehand to explain that it may be rough at first.

6

The opportunity to inexpensively and effectively record people's voices in compiling a history is very new. As the Bethel Regional High School advisors pointed out in one of their first *KALIKAQ YUGNEK* magazines, history has been manifestly unfair to those who do not record their past in words or temples.

In introducing interviewing, point out how much more interesting, and perhaps accurate, the study of history would be for your students if they could listen to the actual voices of people four hundred years ago recalling events from their perspective as participants. How much more intriguing to *listen* to a foot soldier as well as read the reports and letters of the officers. There is a man who lives in South Naknek who is at least one hundred and fifteen years old and recalls vividly the area before any contact with Europeans. Evan Olympic will never write it down, but he can be talked to for students to listen to a hundred years from now.

Students become intriqued in a program like CHAMAI with the real responsibility for recording their community and cultural history, particularly in areas where there is little written history or history that is largely written from the perspective of outsiders.

And those kids can get at their history as no one else can. One of those same Sioux students who visited Aunt Arie in Georgia took me to meet a man in Pine Ridge who as a teenager had witnessed the first Wounded Knee. Larry Red Shirt, the student, had spent several hours the week before asking the elder about the traditional Sioux religion, its ceremonies and beliefs. When Larry took me, the man was very cordial but refused to discuss the traditions as anything but devil-worship. I'd talked to Larry before about the material he could preserve that no *'outsider'* could touch. It was this interview that made him believe that.

The students entrè to all aspects of their community is not by any means to be employed to exploit the culture and publish things that should be held private. A signed permission slip to publish material from any interview must be obtained - and any restrictions on that permission respected. The Navajo craftsmen requested that some of the secrets of silverwork and rugweaving not be published because of the economic importance of that work to tribal members. They did, however, want the techniques recorded for the education of the school children. The Navajo students working on their TSA-ASZI magazine taped, catalogued, but didn't print it.

In every community there are people who are easy to talk to. Therefore they are the ones who are always interviewed. In opening up to *'contacts'*, students must learn to respect the quiet ones - to encourage them and to realize that those adults sometimes need as much convincing of their own abilities as ever a teenager did.

ELWANI students at Kodiak Regional High School provide the following advice on *'dealing with'* contacts:

'On meeting any stranger, old or a peer, you have to show them you are a good person to deal with - friendly and courteous. If the contact meets students who are rude or seem disinterested, he will not want to be interviewed. The news that all of the ELWANI students are rude or pushy can travel, and we can end up empty handed.

'Most old people don't enjoy someone who is forceful, pushy or loud. Being careful not to overdo your enthusiasm is important, and for some, difficult.

'Another thing that turns your contact off is, after the interview, if you stop being kind and courteous. They expect

you to treat them like a friend, which they are. Besides hurt or angry feelings, a valuable source of information is lost everytime a contact is. This person may still have stories to tell, even after one interview.

'The bond between an older person and the student can be very strong. The older one teaches the student, as the student shows the contact what young people are really like. Just the same, the bond is delicate, and we must be careful as we may unconsciously break it, through rudeness, or showing disinterest in his information.'

-Jackie Madsen

'Don't just interview the contact and forget about them; feel friendly with them. For example, my contact is also my hunting and fishing partner. Visit him or her on holidays. I found out that visiting them on holidays makes them feel overjoyed.'

-Scott Metzbower

'To get a good result with your contact, you must be totally honest with him...'

-Jim Hansen

'Your contact will make or break your article. A good story must have good raw materal, so choose the source of that raw material with care.. always remember that a person is much more scared of being interviewed than you are of interviewing him. So be polite and considerate of his feelings.'

-Barb Sampson

'Working with old people is hard because they tend to be very criticizing and particular. Get to know them, be kind, and polite. Your job is to get that interview, not play around.

'When you first get started, just work your way into it. Be patient because it may take awhile for him to 'open up'. It may be hard to understand what he is saying when he starts talking, so bear with it.'

-Mario Agustin,Jr.

Students wrote these responces as part of a final exam (see *Grading & Evaluation* portion of the Guide) in the *Writing for Publication* class. Intending to test organization and writing skills, as well as technical knowledge, the exam also revealed on the part of many of them a highly increased sensitivity to the perspectives of those they interviewed. We were delighted.

To begin to identify contacts in the community stick two pieces of butcher paper on the wall labeling one *'people'* and the other *'subjects'*. Pick your brains. If students won't initially speak up in class, have them each write five contributions to the list.

At this point you might employ the *'time-box exercise'*. Pretend your community disappeared off the face of the earth and someone came round the next day to ask you - the survivor - what ten things best described what made your home distinctive from every place else. Those ten things can be buildings, characteristics of the land or weather, occupations, aspects of the lifestyles such as ceremonies or celebrations, particular individuals who best *'represent'* the area. To get at the physical culture - those material objects peculiar to it -

list ten things that you would put it in a Blazo or other box to be dug up 200 years from now. Sounds of the community can be listed - or taped for students to guess their identity - as a means to opening their *ears*.

Once you have a list of topics to investigate, start the process of dissecting them. This is a prerequisite both to doing interviews and organizing articles for publication. Basketmaking is the content for an entire issue, not one article. *'Diagram'* a subject on the board, having the kids list the sub-topics:

BASKETMAKING:

-grasses: where they are gathered. When they are gathered. How they are dried and stored. How they are dyed.

-styles of baskets. Significances of designs.

-uses of baskets.

-step-by-step construction of a basket.

-how and where the contact learned to weave. How her baskets differ from those made by her mother, her grandmother, the neighbor next door.

-ornamentation. How is seal gut utilized.

IVORY:

-types -tools

-techniques for carving

-spears -rings

-how and where the contact learned.

-cribbage boards -earrings

-techniques for engraving.

Usually - unless the finished product is very lengthly - no more than one or two sub-topics ought to be covered in any single interview or article.

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The initial step in an interview is a pre-interview. This is a visit to a contact without tape recorder or camera and in-

Potluck held by ELWANI students in May, 1977 to thank adults in the community who provided information for articles through interviews. Photo by Paul Collar, ELWANI.

tended to introduce the student and his purpose, to investigate the background and interests of the person to be interviewed, and to arrange the best time and place for the actual interview. In most villages there is no choice but to do this pre-interview in person. Where students could use a phone, don't let them. Phones are too impersonal, too easy for the contact to say no on.

When you are initiating a CHAMAI course, you can utilize pre-interviews as a way to survey the people in the community finding out what resources are there before beginning. Build a file catalogue - or add to those butcher paper lists - by having each student ask two or three people he knows about skills, hobbies, etc. This aids in introducing CHAMAI to the community and helps prevent the experience of discovering a super topic to write about and finding out that the expert on it died two years previously.

Prior to any pre-interviews you might ask the community school committee members to assist in explaining the purpose of the program to those who might be interviewed. This can be done verbally or through a letter carried home by all elementary and high school students.

Because of previous experience, some villages will expect to get paid for any information given or will refuse to talk, assuming that some outsider - and this may include the teacher - is seeking to make a profit. If the school board members approve and are involved from the beginning, a lot of lost time and some very damaging experiences for the kids can be avoided.

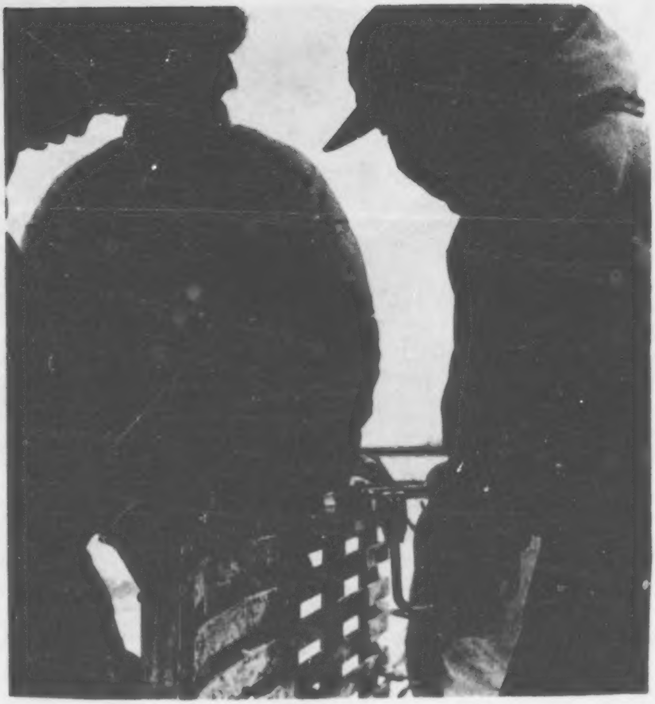
Two Bethel Regional High School students and I once grabbed a tape recorder and camera and headed upriver to Aniak for two days of interviewing. The recorder had taken a dive into the slough earlier in the year and had just returned from repair in Anchorage. The kids went over to interview on the other side of the river where there was no electricity, turned on the recorder, and nothing. In the back were four very corroded batteries which the repair shop had never touched.

Rule #1 on equipment is to check it before leaving the school. And where possible to carry spares.

The basic tool of the interviewing trade is a cassette recorder with both hand-held and condensor microphone. Use 30-minute tapes - a half hour on each side. 60-minute tapes have a tendency to snarl and 15-minute tapes require constant flipping.

Even with care, some tapes will be poorly recorded or not at all. Interviewing teams should tape their names, the contact's name, and the date of the interview before leaving the classroom. This double checks their knowledge of the machine, aids in identification if the tape gets lost, and spots broken equipment.

In the event the recording is still poor, most contacts are willing to be interviewed again. Some have done the same interview three times!



The single most important ingredient to bring on the actual interview is curiosity. For this reason, students should only pick topics of real interest to themselves. The process from interview through printed article is a long and laborious one and if a student is excessively bored at the interview stage, he'll never make it all the way through.

Interviewing - and article preparation - is best done in groups no larger than three. Some students work very well solo; many are better energized by having a teammate. More than three working on a single topic with one contact tends to result in several workers and an equal number of spectators.

A list of questions should be prepared by each team and approved by the teacher somewhere between the pre-interview and interview. Emphasize to the kids that they're going to be scared - just as their contact will be. Questions give them something to fall back on when their minds go blank and also keeps the interview focused. An unfocused interview means a little bit about everything and not enough about anything to write an article on.

There are three basic types of interviews - each requiring different kinds of questions - and directly related to the type of article which will be the end product:

1)HOW TO-DO-IT: the major purpose here is to document a skill or a process step-by-step. Questions should be exacting - measurements, type, and quality of materials used. Contacts should be asked to repeat each step until the interviewers completely understand it. Photography and/or diagrams are usually essential to this type of interview and article.

If possible - not for example in log cabin or boat construction, though models _can_ be employed here - students should follow their own directions prior to publishing them. If done as a class activity it can be a good break from transcribing or article writing and rewriting.

Last year a team of Kodiak students did an interview on how to pickle octopus. First step in trying their completed recipe was locating an octopus. An article *(Wanted Dead or Alive)* on the front page of the local newspaper resulted in two ice-encrusted specimens being delivered through a fisherman to the English department. The problem of cleaning was solved through the Biology lab and the knowledge of a student who was also a commercial fisherman. Placed in a large kettle on the faculty room stove, the octopus refused to boil. After school, the teacher and staff cooked the octopus using a blow torch in the school shop. The results were sampled by all the *Writing for Publication* students the next day. The recipe was a success; the pan to which the blow torch was applied never recovered.

2)PERSONALITY: a personality interview is difficult to do unless the students and contact are relaxed and open with one another. A well-done personality article captures an individual's beliefs, his style, the things he wishes to pass on to those younger than himself.

'Sample' personality questions include: What was the most important thing your parents taught you? How has the village changed in your lifetime? What is good and what is bad about this change How important is *'money'* to a successful life? What are the most important parts of our culture that younger people should protect and keep alive?

The more hours spent talking to an individual the richer a personality interview will be. In some instances students have had to *'serialize'* a contact's life through several issues of a magazine in order to cover the material gathered. Eighty year of life, if thoroughly researched, is not quickly dismissed.

3)FEATURE: these interviews deal with the broad range of top-

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ics that neither focus on individuals nor document specific skills. This covers everything from bear guiding to seine fishing to potlatch celebrations. It includes the history of the community, its institutions, and its customs.

The step-by-step weaving of a basket is a how-to-do-it inter view. The grasses, the ornamentation, the method of learning, the uses, and the styles are not how-to-do-it but *feature interviews*. Questions should be focused on a topic but not with the precision that is required for boat construction or recipes.

There is another form of article, but the gathering of material for it cannot properly be called an interview. That is legends or stories. Particularly in Yupik Eskimo areas, young people are brought up to listen to their elders with great respect, not asking questions or directing the conversation. Yupik kids are, as well, very comfortable with silences. They don't feel compelled to say something, just to fill the imagined void and that gives them a great advantage in interviewing. The easiest way for them to move - and perhaps the most in line with their culture - is to ask for a story.

I have found that the Yupik students can also work well with the three basic types of interviews detailed above - maintaining the strengths they have in listening to, and respecting the speaker, but acquiring confidence in organization and speaking skills.

This spring an elderly Yupik man, teaching games in the physical education classes at Bethel High School in preparation for the Eskimo Olympics in Anchorage, agreed to be interviewed by three different *KALIKAO YUGNEK* classes. In the first period we all filed into the room and, with no comments or questions asked by the students, he began explaining the artifacts hanging on the walls. He told a bit about each one and moved on to the next. Second period, three students preceeded the class and asked that he tell about his days as a reindeer herder. He did so, with a minimum of questions from the listeners, for the entire period. He paused to permit them questions and, if none were forthcoming, continued on the same subject or one introduced by himself.

When the students reviewed the two videotaped interviews, the material for an article on herding was obvious - the article on artifacts hazy and unformed.

CHAMAI's major purpose is improving communication skills, particularly writing. Therefore structure is mandatory, but can and should be employed with respect to traditional forms - and courtesies - of communication.

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Once the pre-interview, question preparation, and equipment check is done, the actual interview:

-Never take more than four people, and if the house is small take fewer. An interview should be a conversation, not an invasion. One group of students on the Flathead Reservation going to interview a tribal elder on use of the steambath in religious ceremonies, piled out of the car snapping cameras and shouting questions, and the elder refused to be interviewed for two years.

-Don't be obvious with the equipment. To quote ELWANI student, Peter Olsen, *'...be discrete and fast - posed pictures prove uninteresting.'* Also if the contact feels he has wandered into the middle of a press conference, he can become *very* uptight.

-Remember a tape recorder can't see. When a contact spreads his hands and says, *'that big'*, estimate *'about 12 inches?'*, and have him confirm or correct that estimate. Equipment for an interview should include pencil and paper - for sketches, for notes, for spelling of unfamiliar names.

-Keep in mind serendipity. Questions are to direct the interview and help over the arkward spots, not to dictate. Use questions only if the contact gets way off the track or pauses for them. Sometimes, however, an event, a visitor, or a memory will prompt a contact to talk - providing better material and with more enthusiasm than the original subject of the interview. Let him go and return to the first topic later or another time.

-Allow at least an hour for the interview. Less time and *everyone* fidgets.

-Don't attempt to interview on a highly technical topic unless some homework has been done beforehand. Know enough about the process - whether purse seineing or milling - to ask some intelligent questions and understand the answers.

-Never record someone without their knowledge. This compromises the integrity of the entire program. If someone is shy about the recorder, give them time to adjust to it. Record, offering to erase the interview at the end if he doesn't like the sound of it. Usually the contact will feel comfortable by the end of the interview and the tape will be a permanent record. If not, erase as promised.

Two ELWANI students spend several hours pre-interviewing an elderly Kodiak resident. He wasn't afraid of the equipment; he was shy of the kids. Finally, they came to an agreement. The kids gave him a recorder and a list of questions to interview himself.

-Contacts do not have to be elderly. The oldest are CHAMAI's most important sources because their memories are the longest and their time remaining most probably the shortest. Two Emmonak High School *KWIKPAGMIUT* students hunt seal together and they interviewed one another on the techniques.

-Fine interviews can be obtained by talking to two old friends - or two craftsmen who practice the same skill - at the same time. Foxfire interviewed a retired moonshiner and the sheriff who chased after him - together. And they sparked one another's memories - as well as revealed the secret that the moonshiner had at one time built a still in a basement next door and vented it through the courthouse chimney!

TUNDRA MARSH students in Nunapitchuk got together two master sledbuilders and ended up not only with a how-to-do-it article, but also with a statement of pride and craftsmanship in their work.

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Interviewing is CHAMAI's key to introducing and beginning to develop speaking skills. It involves as much listening skill as verbal. However, for the purposes of this guide, and arbitrarily, interviewing has been placed within this section, and transcribing under the one that follows. They can never, of course, be that neatly separated in practice.

listening skills

'Transcribing is the 'bilge' of the article. It's messy and dark, but is the backbone of the story. Speed is essential to keep yourself from saying 'heck with it'. Headphones and pause buttons make the job easier and less irritating, but are usually not available.'

-Peter Olsen

'Transcriptions are really the most important part of this class. They remain a mine of information for people to use in the future, even if all that information is not used in the actual article. Transcribing is dull, tedious work. It can be done in a few intense sessions, or it can drag on for weeks, depending on your frame of mind. The most important qualities of a good transcription are completeness, honesty, and neatness.'

-Barb Samson

'The most important step to transcribing is often shoved aside and forgotten. This is: writing down everything that is on the tape. If parts are left out, so is information. Parts usually left out are 'seemingly' unimportant comments of the contact. These comments are important to guiding the reader to a picture of the contact, and add a lot to the shaping of the story ....the transcription's value is irreplaceable. Notes can be taken, but are not the same. Many things can be overlooked and, thus, your finished article is all the worse for them! The transcription contains valuable facts, and also historical value.'

-Jackie Madsen

'The transcription is very important because after this person dies this transcription is the only known record of this person's sayings.'

-Francis Costello

That's the Kodiak Regional High School *Writing for Publication* students again, talking about the least intriguing part of CHAMAI.

This is where many programs relying on taped interviews for content begin to fall apart. How to organize for the next step?

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First, tapes should be transcribed as soon as possible after completion. And they should be transcribed by the students who went on the interview because their memories are usually fresh enough to get over some of the rough spots or background noises. If tapes sit too long they run the risk of never being transcribed and we've found that untranscribed tapes are lost information - they end up in the bottom drawer of file cabinets and no one takes the time to listen to them, much less transcribe them.

Each interview should be given a number. One method is to assign a number prefixed by the year - 77-1, 77-2, 77-3 - to each team as they check out equipment for the interview. That number ought to be written at the top of every page of transcription along with the contact's name and the date.

The only way to get transcribing done is to tackle it. One student can operate the tape recorder, playing a portion of the tape and repeating the contact's words to his partner who in turn writes it down. Kids should alternate jobs so that one individual is not left doing all the writing. There is no set rule for the number of pages of transcription to be completed in a class period - transcriptions requiring translation from Yupik to English as the Bethel and Lower Yukon students must do require more time than work done only in English. If students work steadily the entire period, they are proceeding at an *'acceptable'* rate. Some voices will just be hard to understand.

Background noises on tape can be protected against if the recorder is carefully placed for the actual interview. Put a recorder on top of a refrigerator and it may record all the internal noises that machine makes. ELWANI got one interview that was completely drowned out by generators. Even a rocking chair can cover an elderly voice. Students should experiment with the recorder before interviewing to see just how far away they can place the recorder and still record well.

Transcriptions should be written on one side of the paper only, skipping lines between the questions and answers and identifying the speaker by initials each time the voice changes.

Two copies of each transcript are needed. One to go into the permanent files under the contact's name, and the other to be cut apart during the process of article writing. Transcripts don't have to be typed - a piece of carbon paper, a ballpoint pen, and two sheets of notebook paper are sufficient.

Jackie Madsen pointed out at the beginning of this section the irreplaceable value of the transcript - and the importance of writing down everything. That can't be stressed enough. The first time someone is misquoted - or quoted out of context - other people will begin to refuse interviews. And the historical value of the material is compromised.

KWIKPAGMIUT teacher/advisor Betsy Hart suggested these transcribing rules to Emmonak and Mountain Village students:

-if you have the chance, listen to the whole interview again before beginning transcription.

-put your name, the contact's name, the tape number, and the date on top of each page.

-use only one side of each sheet of paper.

-identify who's talking by using initials in the margins.

-skip lines between questions and answers so you can see at a glance who's talkihg.

-take down everything that's said, except little noises like 'ah', 'mmm', etc.

-if you are transcribing/translating from Yupik, make sure you get the pronouns right.

-make sure what you're writing down makes sense. It made sense when the person said it, it should make sense in your story, too.

-listen to a whole sentence at a time to get the meaning of the whole sentence, not just a few words.

-check over to correct spelling and punctuation. Rewrite - if needed - in a neat job.

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With native students transcribing elders speaking an older form of their language, there are particular problems to deal with in translation. The teacher can assist the students in the clarity of the transcriptions - they sometimes get so bogged down in word-by-word translation that the final product makes no sense. Go over the transcript with the student and where it is jumbled work with him on *'what was the contact trying to say - what's the point here, not just the words'*. With words the kids have never heard before have them get assistance from an older person. A bilingual instructor is ideal in this situation - even those working at the primary level can be approached by the CHAMAI kids with questions. If there are no bilingual instructors available, assistance can be had from the contacts themselves, from community school board members, the school cook or maintenance men.

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Transcription is, in essence, a drill in listening skills. It requires students to comprehend oral language and accurately as to content, punctuation, sentence and paragraph construction - render it into writing. The exercise of re-copying a sloppy transcript - checking for spelling, commas, quotation marks, etc. - is pure grammar.

writing skills

At the core of CHAMAI is maturation of writing skills. By the time many kids reach high school they are afraid of writing - either because it has never been demanded of them or they have done poorly at it in lower grades. I've worked with a number of Yupik students in the Yukon - Kuskokwim area who would much rather fill in notebooks than do original writing. They've become accustomed to measuring their academic progress in workbook pages and are excellent at it.

CHAMAI is perhaps most useful as an introductory language arts course at the freshman or sophomore level. This is how it is being utilized within the Kodiak Regional High School curriculum. Freshmen are not as disciplined as juniors, the quality of their finished articles will not be as high as those of more experienced students,and the process will be infinitely more tedious than working with students who like writing. But because the process is set out clearly in achievable steps - from question preparation to interview to transcript to coding of transcript to first draft - a majority of the beginning writers in a CHAMAI program can produce publishable articles. Articles of no more than one page perhaps, but publishable.

Sustained writing is a good method of breaking the ice on writing. Students should put pencils to paper and write whatever comes to mind for five or ten minutes. It's essentially transcribing their own heads. This works particularly well for recording impressions of interviews, physical descriptions of contacts or their surroundings. Some students will have two full notebook pages of recollections in fifteen minutes, others only a paragraph. Whatever is produced, it provides a base from which to start - and polish - an introduction, conclusion, or short creative writing piece.

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The teacher in a CHAMAI-like program on the southern coast of Maine was approached by a student for article ideas. Pam's suggestion was to write about the work of a baitgirl on a lobster boat - an after-school job Anne had had for a couple of years. *'Don't know how to start - can't write.' 'Well, just tell me, right now and hour by hour, how a baitgirl's typical day goes.'* As Anne talked, Pam made notes - handing her a good outline of the article at the finish. The completed story was published in *'SALT'* and Anne went on to write articles regularly - with fewer protests and more confidence.

Another approach is to interview the student, recording his responses on tape. He then transcribes his own words to develop his first draft.

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Before going step-by-step through the process of article preparation, an overview from the ELWANI students:

'There are no hard and fast rules for writing the finished story. Decide what topic to use and what to say about it. Put as much of the story in your contact's words as possible, since it is his point of view, not your own, that you are trying to get across. Make the story as interesting as possible, but be sure not to use anything that would hurt or embarass your contact...remember that human feelings are more important than human interest.'

-Barb Samson

'Storywriting is the meat of your article. It describes the atmosphere and personality of the time of the interview...think about what you want to say and what needs to be said. For me, that's the whole trick of writing. You have to feel good about what you write because if you don't, who else could?'

-Peter Olsen

'When you begin to story-write you pick out parts of the transcription and fit them into a story. When you pick two separate sections you have to make a good transition. Now you're on your way, the rest is basic.... the article should be written well so that your contact and yourself are both satisfied with the article.'

-Scott Metzbower

'The transcription should be arranged in some form of logical order. The transitions should make the story even. They should make the story smooth. Everything written should be accurate. Don't write anything that you are not absolutely sure of.'

-Dave Chavez

ELWANI students transcribing tapes of interviews. Photo by Paul Collar ELWANI.

> *'Someone must have responsibility for the article or a good job won't be done. You have to have feeling for the story.'*
>
> *-Jim Hansen*

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The first step in CHAMAI article writing is organizing of transcripts.

Students should research their interviews and make a list of the topics contained in them. If the interview was well done initially most of the information contained in the transcript will relate to the major theme chosen by the student for his article. However,

1)People do not stick to the topic. A visitor comes in during the interview and the subject is changed. A contact has just had an interesting experience and relates that. While utilizing material on his chosen subject for his article, the student shouldn't discard information that may be of use in future articles, his or someone else's.

2)Contacts do not talk in neat beginnings, middles and ends. They recall information about an initial step near the end of the interview and stick it in. They don't begin their story with the most interesting part - the part that might catch the reader's eye.

A color, letter, or number should be assigned to each topic in the transcript. The individual - or team - next goes through the transcript page-by-page codeing it by placing the designated color in the left-hand margin next to each topic discussed. Sometimes one color will run for two or three pages, more often for two or three paragraphs, and occasionally just for a line or two. The same method is used for codeing any number of transcripts from any number of contacts - as long as they deal with the same topics.

Once the transcript is completely coded it is cut apart. All sections dealing with, for example, fishing, are put together, everything on hunting placed in the next pile, and so on. Information on each topic is then stapled together or glued on fresh sheets of paper. The result is a number of short transcripts, each dealing with one specific topic. The student sets aside the topics he will be concentrating on in article preparation and files unused information. (See section on cataloguing under organization skills.)

In organizing the coded transcripts into an article, questions asked the contact by the students should be eliminated where possible. The straight reprinting of questions and answers often makes for choppy reading - it also does not require that the student learn to write transitions.

UUTUQTWA student, Janet Monsen, mixes her own writing with direct quotes from the transcript to make transitions between topics in an article about her grandmother:

'Gram was in Naknek 4 to 5 years and then became post mistress. The post office was a room in her house that was originally built to be a bedroom but ended up a post office. The old post office is now a pantry in her house. She was post mistress for 23 years. In the sum-

mer the mail came from Kanatak in tug boats and in the winter it came over by dog teams.

'Gram thinks that Naknek is better now than it was years ago, except for the fact that, "Nowadays, there's too much drinking", commented Gram, along with, "It was a nice little town".

'Gram feels that teenagers now are different from when she was one. "Teenagers used to kind of do what their parents wanted them to do, and now they take care of themselves." She said that she thinks it's better now, but she feels, "It's better to work and do something."

'Gram's favorite things to do are cooking, sewing, taking care of her family....everything!

'She was asked, if she could live her life over again, what she would change and she said, "I was married, got my own home, family, and friends, so there's not much to change."'

Besides eliminating questions and writing transitions, students need to organize the transcript further. As was pointed out at the beginning of this section, contacts do not talk in neat beginnings, middles, and ends. There should be a design to the article and the design may be as simple as relating an individual's life chronologically instead of mixing together his youth and his old age. A story can be told by moving from today to the way it was or vice-versa. The writer may chose to begin with the most exciting material or statement and once he has the reader's attention then move to more technical or less interesting information. But there must be some design to the way the article topics and transcript sections are taped together.

As a teacher you can create exercises in transcript organization for the entire class to do together. Using the Foxfire book or a magazine published by any of the Alaska CHAMAI programs, create a mock transcript of four or five pages. Take direct quotes on a particular topic from a completed article, make up questions to which those quotes would have been logical responses, add a few questions and answers on other subjects from elsewhere in the book or magazine, and mix the material up so it does not follow a logical order. Ditto it off and have each student identify the topics, code them, cut and arrange the transcript, and write transition pages where necessary.

Certain portions of the transcript *will be* thrown away. Sometimes a contact will repeat information because he is elderly or because he wishes to tell his story as effectively or accurately as possible. The student won't repeat the material three times in his article; he'll pick the best said version and discard the others. Words like 'ah', 'umm', etc., should be crossed out.

A team may have forty pages of transcript on a single topic. They work with that material eliminating duplications and *'dull'* material and their final article may be anywhere from ten to thirty pages. They will have to be helped to see the importance of reporting all sides of a story, and of keeping the reader in mind, not just what they find interesting as a young person. Otherwise some excellent material may be tossed out. A copy of the *complete* transcript is kept in the permanent file to guard against losses like that.

With the addition of an introduction, conclusion, photographs or diagrams, to the transcript organized as outlined above, the student will have completed an article.

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There are three basic types of articles - tied, as was pointed out previously, to the three basic types of interviews.

The first is how-to-do-it as illustrated by an article from the first issue of *KWIKPAGMIUT:*

HOW TO DRY FISH

Told and drawn by Lala Charles

'Every summer, several families go out fish camping to fish and to store smoked fish. It is better to fish out at camps rather than in a village, but some people prefer fishing in villages. I like going out to camps.

'The kind of fish that are caught in the Yukon are: king salmon, salmon, and white fish. Usually the best type of fish for dried, smoked fish are salmon. The king salmon are best for strips. They are preserved in a similar way, but they are soaked in salt water before they are smoked.

'The area where our family fishes is on the Lower Yukon River. Our fish camp is about five to seven miles west of Emmonak, which is near the Bering Sea.

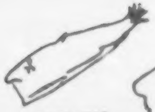
'A fish cache is needed to smoke the fish. Build it on the ground with drift wood. Build the walls of the cache out of wood. Sheet iron is good for the roof. A good fish cache should not have a crack where the smoke can escape. The size of the door should be like a regular door. The size of the cache depends on how much fish you want to smoke. Inside, on each wall, should be logs, also in the middle - that are five feet off the ground. This is so you can lay fish racks on them when you are about to

smoke fish. A large sheet iron wood burning stove is place in the middle of the room, on the ground. Cache stoves are usually made out of empty tanks. Punch in large holes so that the smoke can come out. Flooring for the cache is unnecessary.

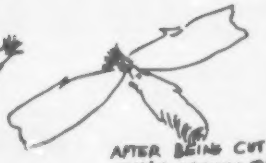
'The fish are caught with nets placed in the water. This is mostly men's work. Take the fish out of the water. Then place then on a butcher table to cut the heads off and to remove the guts from the stomach. This leaves the fish without a head and an open stomach which starts from the lower fish to the head end. Clean and wash the fish. Then the fish is ready to cut. This job is for women especially.

'An uluaq is good for cutting fish. Leave the fish laying on a clean butcher table. Then use the uluaq to cut the back of the fish, starting from the side end of the tail, straight to the other end. Slide the uluaq over and back, cutting the meat until you have completely reached the other side of the fish. This piece should be at least one inch thick with the skin. Turn the fish to the opposite side, and again cut the back the same way as you did to the first.

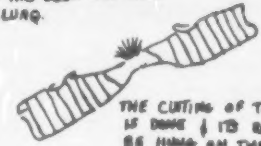
'After that is done, you have three pieces hanging from the tail. The piece in the middle is thrown away. Then, starting from the lower end, slide your uluaq up and down sideways, carefully make sure you don't cut the skin when you do this. You should slide your uluaq slanted, not straight down when you make the lines. Do this until you are about four inches from the tail. Do the other piece the same way.



FISH WITHOUT THE HEAD & GUTS, BEFORE IT HAS BEEN CUT WITH ULUAQ.



AFTER BEING CUT WITH ULUAQ -LEAVES THREE PIECES HANGING FROM T
TAIL.

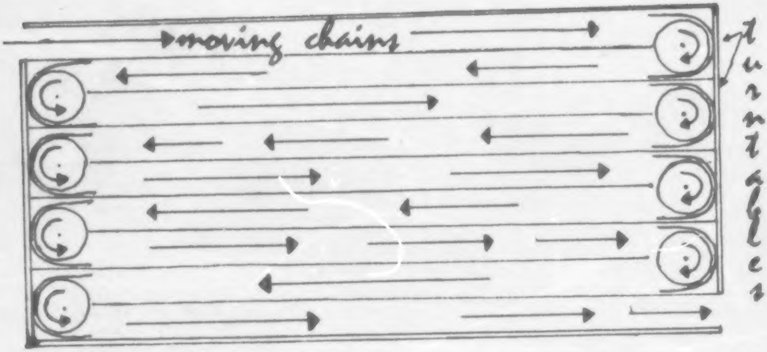


THE CUTTING OF THE FISH IS DONE & ITS READY TO BE HUNG ON THE FISH RACKS.

'Leave the fish hanging on fish racks. Then take them to the cache to have them smoked. damp wood is good for dried fish. Smoke them until they are dry and almost crisp or until they are red-brown. It takes several weeks for the fish to dry.

'Dried fish tastes sweet and like smoke. Nice taste and chewy. Perfect for every meal.'

The most important factor in a how-to-do-it article is that it be presented *step-by-step* in the clearest manner possible. This can be done through direct quotes from contacts or paraphased in the student's own words.



Illustrations - photographs or diagrams - are essential in this type of article. It is the easiest of the *'three basics'* to write well and can range from two pages of pictures with captions underneath to an eighty-page description of gun engraving.

Inside sketch of an exhaust box used in canning salmon in the Bristol Bay area at the turn of the nineteenth century. Sketch by UUTUQTWA student, Mel Coghill.

Personality articles get *inside* someone and are usually combined, if possible, with informal portraits of the individual doing the talking. ELWANI students managed to capture the spirit and style of Smokey Stover, a decided individual who runs a dump and diner in Kodiak.

scRAp heAP HeiGHts

By Kari Wasson, Mimi Bonney, &
Donna Streeper

'Scrap Heap Heights, our local junkyard and exclusive diner is owned and operated by Smokey Stover, with the help of his wife, Lois. Arriving at his respectable place of business, we were offered a drink and a warm hello.

'When asked how he started the junkyard, Smokey replied, "I might say that in starting the local junkyard, it was necessary, due to the fact that I was in charge of the Highway Department, and everybody dumped junk along my road. Ladybird Johnson wanted the highways cleaned up, so I started the junkyard some distance from the highway, but at the same time, handy enough to where they would use it. I would say they are now, and still, using it profusely. Having a conflict, (of interests) highways and also junkyards, it was necessary that I retire a failure, from the highway department.

The junkyard is a losing proposition. Even the Internal Revenue will vouch for the fact that I don't make any money, but I don't need the money. Don't worry, I do enjoy it. So I do have an enjoyable occupation. The reason I don't get out, (of the junkyard business) is because I can't, and besides I perform a community service. A very much needed one. Everybody has junk, and everybody wants junk, so you have supply and demand. You can call it a dump or a junkyard. Really it's a dumpy junkyard.

"Most of what I collect is auto wreckage and salvage, and I sell parts off of the cars. But we do accept a little garbage once in a while, when the other dump isn't open."

And you work out here every day from when to when? "Oh, when to when is fine. Well, I'm off four months every summer, and then I take the winter off, when I can.

"I was born in Kirkland, Washington, and raised in Snohomish. I went to Snohomish High School and played for the Snohomish ball team. I was left field and I also used to pitch.

"When I was seventeen I ran away from home and came to Alaska. My first job in Alaska was in Juneau, where I worked at the A.J. Mine, which was a gold mine. There wan't too much gold though and it made me very poor.

"At the beginning of World War II, I was drafted into the Army and sent to Attu, as a photographer and barber for the Army Engineers. That was during 1943, '44, and part of '45.

"In 1945 I went back to Juneau after being released from the arms of the Army, and came to Kodiak in '46 as a shovel operator for the great United States Navy.

"Very shortly after coming here, I acquired the job of city superintendent. Then, after a year of that occupation, I acquired the job of general foreman of the Alaska Road Commission. Also known as Alaska Road Commotion.

"At the turn of statehood, I took over the State Highway Department. I promised to stay five years, but due to the earthquake, I had to stay another five years."

Lois Stover has as interesting a background as Smokey. "I was born in Akiak, which is up the river from Bethel. That's in the Kuskokwim Basin. I've lived up and down the Kuskokwin River.

"The younger days of my life, my family had the Northern Commercial store in Akiak and Aniak. They moved to Takotana which is a ghost mining town. I was there 'til I was thirteen. I trapped my limit of beaver when I was thirteen, so I could go to high school. We were a great big family and my folks couldn't afford to send us to school.

"The school only went up to the 8th grade. We had a one room schoolroom. First and second graders sat in one row, third, fourth, and fifth sat in another row and the older kids had their own row.

"We had a Yukon stove for heat We all lived the same way. We had Yukon stoves for heat, carried water and had dog teams.

"It's a little different now, although they still have dog teams and people trap for a living. I left there when I was thirteen and moved to Fairbanks I moved in with a family and worked for room and board. In the meantime my family moved from Takotana to Anchorage. I went to Anchorage and lived with them for part of the year. After Smokey and I got married, I finished school here and graduated.

"My first job in Kodiak, I worked for Kraft & Son with Jess Ballard in men's wear. Then when I had my children I quit. I didn't work again till Cherie, my youngest, was in kindergarten. In that year I went to work for Sutliff's and I've been there ever since."

At this point, Smokey began to talk about their marriage.

"My wife has been married 16 years, but I didn't think it'd last 90 days. We were married on Valentine's Day, 1959, so I could remember our anniversary, and you only have to buy one thing.

"We have 2 kids, Cherie and Alan. They're 12 and 13. They both look like my wife. I'm not even sure I'm the father. I am kinda stuck with the name. Rather than have to change diapers and what not, I told my wife, to introduce the kids to me when they're 12 years old. They're 12 and 13 now so they call me dad. I'm building them a playhouse right now, called a condominium.

"I wrote a book called THE RETIRED FAILURE which should be on the market within 2 to 3 months. It's a story about 30 some years in Alaska. It's a book of fact and fiction and is more or less on the humorous side of life. The publishing company, Dorrance & Co., back in Philadelphia, was very happy to receive the manuscript that I sent, and they will publish it as quickly as possible and it will be sold nationwide in Canada and Alaska. I'm due to get interviewed by national T.V. here pretty quick. They called me from New York a while back, and they put me on the agenda. I'm practicing now. You guys are really getting me built up."

Everyone has side hobbies including Smokey...."Drinking is my side hobby. Other than that I just like to run around and visit the local taverns, which is enough. Scotch and water is my favorite drink. I used to get it in pints, then fifths, then quarts, then half gallons, then gallons, then fifty-five gallon drums. And I just ordered a hogs head which is from 130 to 145 gallons.

"Another thing that I enjoy is the fish hatchery that I started at Island Lake where I raise silver salmon. They come back every year. Right now I also have a gillnet site at Onion Bay on Raspberry Island, where I spend my summers. Winters are spent here at the dump. We live between Dark Lake and Island Lake, by my fish hatchery site. We have a clam site at Onion Bay along with 3 other residents. I do plan on moving to Onion Bay someday. It's 40 miles away."

As a chef, Smokey is the best, and everyone agrees that his clam chowder is delicious. "We serve clam chowder every Friday at noon - clam chowder at Scrap Heap Heights Diner. We always have a gang out here. Last week there was around thirty. When I serve lunch on Fridays, I use a different uniform for different times. Smokey greets the guests in his white silk jacket, then he changes to his waitress uniform. This consists of a wig and apron. The menu consists of clam chowder, for which Smokey is famous, and scotch and water.

Smokey's humor is brought out in some of the stories he told us.

"A guy that lives at Onion Bay handed me this old crumpled letter, so I was going to put a sign on it, on the back of the envelope and just write on it, 'Your boy asked me to mail this envelope and he got eat up by a bear yesterday. We're following the bear tracks and as soon as we find the droppings, we'll send you his last remains."

The last story that Smokey told us was the best. "I haven't gone to church in my whole life. I almost joined the Catholic Church. Father Talbut asked me, 'Smokey, did you read Father Jackson's instructions?' And I said, 'Father, I read them.' And he said 'Smokey, you don't have to confess anything until after your're baptised.' Sure, so I told him, 'Fine Father, that sounds good. I got 2 to 3 more things I want to do.' So he kinda turned around and walked away, and didn't say anything more to me."

Smokey has 'strong' thoughts on subjects like the pipeline and the growth of Kodiak. "Well, the pipeline is a big hole on top of the ground. In the first place, I think they should have laid it along the Alaska Railroad where they already had a right-of-way and a port at Seward, and save the country a lot of grief and money. It also wouldn't have much to do with disturbing the country itself.

"As far as the growth of Kodiak is concerned, Kodiak in changing all the time. It has changed considerably since I've been here, about 25 years or so. It has changed, but not for the best. Now if you want to keep it changing for the worst, as it has been in the past, the future doesn't look good. If you want to go back to Seattle or California, go right ahead, but don't try to change Kodiak, or Alaska too much. We like it the way it is. It was a nice little town when we had boardwalks and beer bottles in the middle of the street."

Feature articles, as explained in the section on listening skills, are the most diverse - dealing with any subject which does not focus on an individual's personality or document specific skills. Features also vary widely in length depending on the scope and depth with which a topic is covered. FOXFIRE had a one-page feature on moonshining in its first issue and, four years later, printed eighty pages on the subject.

Below is the article done by Shawn Aspelund and Danny Seybert of *UUTUOTWA* on the subject of bush pilots:

THE WAY THEY FLEW

'Commercial bush flying based in this area originated in the late 40's. There had been frequent planes in the area from other places. 1923 was the year the first known plane came in and it arrived on floats.

For our article we interviewed some of the resident pilots in the area, including George Tibbetts, Sr., Fred Kraun, Eddy King, George Tibbetts, Jr., Alvin Aspelund, Martin Severson, and Roy Smith.

'"Hours of boredom interrupted by moments of stark terror," was the definition of bush flying we got from George Tibbetts, Sr. Speaking of stark terror, we asked a few of the pilots about some of the more exciting or interesting flights they've encountered and we got the following from Big George. He told us, "I could remember hauling Anishia McCormick to Dillingham about 5 o'clock in the morning when she was about to have Glenn. We went clear over there because there was no radio contact, and this was in the middle of the winter. Flew clear over there within a mile of the place and couldn't get in. Flew clear back to Naknek and she was really getting close. Landed on the field and Gunnar Berggren was driving around in a truck. I went alongside him, got out of the plane and said, 'Take her to town. Get her home quick!' And she had the baby right in her dress when Gunnar was packing her into the house. We later learned that this story was published in nationwide newspapers."

Fred Kraun told us this story about one of his many interesting flights. "We were flying a freighter back from Cape Lisburne, Alaska, to Anchorage. We picked up a gal at Unalakleet who had problems delivering a baby. It was somewhere between Unalakleet and McGrath that the baby was born. 'Course we had two midwives along who took care of her, but the baby was born on a stack of lumber. They later named it Lester McGrath, Lester being the name of the captain of the trip.'

'In asking George Tibbetts, Jr., the same question. He replied, "Exciting? I try not to make any of my flights exciting."

We asked Alvin Aspelund the same question and he replied, "Well, they are all exciting.

Each and every one is different. Sometimes you push the weather. When I say push weather, I refer to it in that manner because there were no local radios at that time to ask for weather, so therefore you had to go and see for yourself. If it was bad, you always turned back 'til later when the weather cleared. It was pretty hairy at times, but each one was different and exciting. When you're young like that, you seem to look for excitement. The more you push the weather, you seem to enjoy it more."'

SEAT OF THE PANTS FLYING . .

'In the 40's the only instruments that the pilot had were primarily an altimeter, compass, engine RPM gauge, and an oil pressure gauge. As for radios, most pilots thought that they were excess weight. Some used HF. All the flying that they did was strictly 'seat of the pants flying' (VFR).

'Also back in the late 40's, there were very few airfields so you either flew with floats in the summer or with skis in the winter. They did not use wheels mainly because there weren't very good fields and also they were afraid that if their engines quit they'd have more places to land if they had floats or skis. Then after a while, people started building airfields and more and more people started to use wheels.

'The first fields in the Bristol Bay area were at King Salmon, Dillingham, Igiugig, and Illiamna. At Naknek they landed on the beaches or at Airplane Lake. The Dillingham field (the one in town) was built in the early 40's by the Air Force to fly a crashed plane out of there. The fields at Igiugig and Illiamna were built sometime before that.

'The field in Naknek, was built sometime in the early 40's by the villagers with a bulldozer that was borrowed from a local cannery. They built it out of a road going to Airplane Lake.'

TUNDRA HOPPERS.

"'Most of the accidents in this area are caused by pilot error,' and most of them are pilots 'doing something they shouldn't be when they shouldn't be doing it.'

"Some of the other hazards of bush flying in this are are weather, field conditions, landing on beaches, sand dunes, lakes, and places that you haven't been for a long time and the conditions have changed.

"'You could be the worst pilot in the world, and if you know it and act accordingly, you'll never have a wreck. So it's judgment and then of course, in this country there are a lot of bad conditions. I mean you're not always on nice runways."

"We received this story from George Tibbetts, Jr., about picking up another pilot who had piled up. 'It was in a blizzard and we used rather interesting techniques to find him. I was flying around on instruments at low level, but you could see a little bit here and there. He had a radio that worked and I could hear him talking, so we narrowed down the search and we found him pretty fast. We gave directions to a ground search crew from Egegik. It was so bad on the ground that the vehicle kept going in circles.'

"Most of the bush pilots started with either Taylor Crafts or J3s since they were cheaper, easier to handle, and since most of them were just starting to fly in the late 40s, these planes were good to learn in. Then when they were more experienced, they started buying or trading their planes for larger and more reliable planes.

"Some of the first resident pilots in the area were Nick Monsen, Ed Hansen, Fred Kraun, Andrew Peterson, Bill Reagon,Lloyd Zimin, Nelvin Monsen, Earl Aspelund, George Tibbetts, Sr., Elmer Nicholson, Stan Chmiel, Babe Alsworth, Alvin Aspelund, John & Alber Ball, Herman Herrmann, and a few others.

"Although the first resident planes came in the 40s, it is said that a plane came to the area in 1923, and attempted to land somewhere on Branch River, but flipped. When they pulled it out of the river, it was pulled apart. It took all the next summer to fix it, but they flew it out.

"There was also another plane that came on skis in 1923 during the winter for the Christiansons that were with the Bureau of Fisheries. His wife got sick and had to be flown out."

PUSHING THE WEATHER..

'One of the worst things about bush flying is the weather and some of the types of weather bush pilots cope with are fog, ice fog, whiteouts, wind, snow, and cold weather, which sometimes can be very hazardous to the plane and pilot. George Tibbetts, Jr., said, "In the early days, kinda the rule of the thumb was to fly till the visibility was down to a ½ mile, then it was a 180 turn and back to where you started." We got a comment from George Tibberts, Jr., about bad weather, "During December, January, you have nothing but fog, rain,and snow all the time. It's just part of the deal. Flying in the winter on the peninsula requires, if you're really going to get around, you've got to be able to fly instruments and know the terrain to do the job right."

'Many pilots in this area have their own special plane that they like best.

'Alvin Aspelund said, "I started in a J3. Witters flying service, which is where I learned to fly, had nothing but J3s in 1947. Then in 1948, when I continued flying in California, this guy had a PA12 Super Cruiser and I put some time in on that. Then when I went to Seattle, Nick Monsen, Ed Hansen, and I started to really put time in T-crafts before we got ours, which we bought in Wyoming and were having them flown to Mon-

tana. From there we flew them up here. My favorite all around plane is a PA11 with a 90-horse engine on floats."

'Roy Smith said, "My favorite plane would have to be a Maule." George Tibbetts, Jr., said, "I like a Cherokee with tricycle gear and positive steering." So you can see that many pilots in this area have their own special bush plane.

'Bush flying became a way of life in this area and many other areas simply because it was the only transportation readily available to the people.

'We thought Fred Kraun summed it up pretty well when he stated, "Years ago I got tired of walking and it looked like the easy way to go."

'Fillers' are one page articles used in layout when the preceeding articles end on the lefthand side of the magazine. This is done so that the next long article will have two facing pages to begin its layout on - a possibility that allows for more options in design, size of photographs, and headlines, etc. Recipes are often used as fillers, as are excellent quality photographs, poems, legends, and generally anything that does not fit into a longer article and is too good to leave out.

An example of a filler from KALIKAQ YUGNEK:

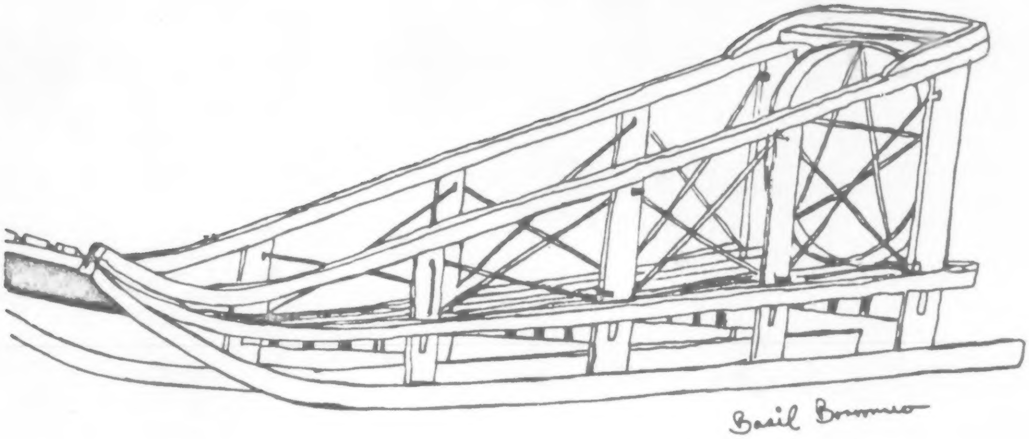
The Ghost

Anna Okitkun translated by Cecelia Housler & Theresa Pitka

'One winter a man named Charlie went hunting with his dog team. As he was going along the trail, he met a man walking. The man told Charlie that his feet were freezing and asked for a pair of mukluks. Before Charlie gave him the mukluks he thought, "Am I crazy? This man is supposed to be dead!" As he was reaching to give the mukluks to Paul, the man who was supposed to be dead, he fell asleep. When Charlie finally woke up, he realized that he

didn't know when he slept. He looked around and he was on the river not far from the village. Charlie went back to the village and the people noticed that he looked different and started asking him what had happened. He didn't feel like talking to them but finally he did. He said that he saw Paul along the trail while he was going hunting. Then Charlie got sick, vomiting and everything, but he got well again. After some time, later on, Charlie went hunting alone again. When he was ready to go back home again he heard someone crying from somewhere back in the woods. He ignored the crying and got his dogs ready to go. The dogs were moving all right but they stayed in the same spot. He took some fry fish and smeared some on the sled. After he did it they no longer stayed in one spot and finally started going. He was thinking about the ghost, Paul, and he fell asleep again without knowing it. He woke up and was near his home. He went up and the people asked him why he looked so pale. He told them about the crying in the woods and about falling asleep. So they wiped him with fish because it was their custom to scare off ghosts. After that Charlie never had to deal with the ghost when he went hunting.

And one from KWIKPAGMIUT



This is a typical Alaskan work sled, the kind that's hauled behind a ski-doo. The men make them out of hickory wood with steel runners. They haul people around the village, drums of fuel, groceries, firewood, and pack it up with gas, tent, guns and food box for hunting trips.

Articles should always be prefaced by an introduction. This is done primarily so that the reader will have a picture of the contact or the setting or some essential background information before the individual interviewed begins talking. It's just like stage directions for a play. And particularly necessary when the kids are writing to an audience outside who may think of Alaska as a land of Eskimos and ice, bisected by a pipeline.

Here, as with all the CHAMAI writing, the question of responsibility, of accurately reporting what their life and people are like, is assumed by the students. They could paint their village as very traditional or like Anchorage, as big or small, as dying or thriving, and the readers would have to take their word for it. It's a power - and the responsibility consists in not misusing it. This is a good time to discuss *'managed'* news, propaganda, stereotypes, etc.

There are many different approaches to introductions:

-a physical description of the person interviewed;

-a detailing of the interior of the house or verbal sketch of the outdoor setting where the interview took place;

-an account of why that person - and that topic - were chosen;

-how the interview took place - funny things that happened in arranging it - what was learned or experienced;

-a summary of what is to be contained in the article;

-historical or biographical data.

Introductions can begin to be shaped by sustained writing as described earlier. It's easier to do if the student has made some notes during the interview - what the day was like, what the contact was wearing, a list of the contents of the room, the age and birthplace of the person talked to.

The approach to writing conclusions is the same as that for preparing introductions. A story shouldn't just be left hanging so the reader begins turning pages to find where the rest of the article went to. Some ideas for conclusions:

-the student's reactions to the interview - what was learned or experienced;

-sometimes a contact's own words are a *'natural'* conclusion. Janet Munson's article on her grandmother, used previously, illustrates this type of conclusion;

-how the interview actually ended, perhaps with a sample of the recipe described or an invitation to return again;

-plans for the future. Maybe this article is one of a series.

The key to mastering writing is to do more and more of it. The course outline for Kodiak's *Writing for Publication* contains suggestions for in-classroom exercises to supplement the preparation of articles - or to zero in on particular areas of weakness, particularly in grammar or punctuation. Generally the most effective writing exercises are those that are what the ELWANI kids call *'applied writing'* - a task to be performed that will be directed to, and acknowledged by, someone outside of the classroom. Outside of articles, applied writing experience can be gotten through drafting of correspondence and preparation of articles and press releases for local newspapers. A student can have his first successes with a letter, and the reply it elicits, and then screw up enough courage to tackle an article.

Types of correspondence relating to a CHAMAI program:

-orders for supplies;

-responses to questions or suggestions received from readers;

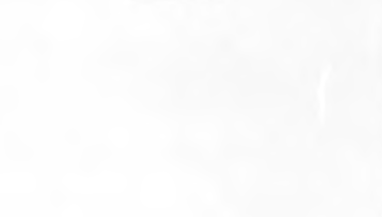
-requests to magazines or newspapers to do reviews of the CHAMAI publication;

-preparation of press releases for mailing to radio stations and newspapers;

-thank-you letters to contacts for interviews;

-distribution of complementary copies of the CHAMAI publication to local, regional, and state leaders, to museums, and even to the President. 75% of these letters will be responded to - like *KWIKPAGMIUT's* letter from Gerald Ford - directly to the students who signed their names.

Though it was not discussed in the section on speaking skills, kids might also be involved in presentations to the community about the CHAMAI program. A school board presentation, an interview on a local radio or T.V. station, a slide show for an adult organization - students can prepare scripts for these talks or do it extemporaneously, depending on whether the primary emphasis is writing, speaking, or a combination of the two. *KALIIKAQ YUGNEK* was given a half-hour on Bethel T.V. in October, 1976, to explain a workshop going on at the Regional High School; *UUTUQTWA* has made two presentations to the school board in Bristol Bay; ELWANI had an exclusive interview with the Governor when he came to Kodiak for the Alaska Public Forum - and sold him two issues of their publication.



Once the first draft is done, how does the teacher edit the student's work? This is tough. Overediting results in the teacher writing the article and the student knowing when it is no longer his production - even if it does reach publication with his name on it.

Some suggested approaches to the problem of editing:

-ELWANI student Jackie Madsen advised on interviewing that: *"Being careful not to overdo your enthusiasm is important, and for some, difficult."* This applies to writing as well. Both adults and young people have a tendency to *'fat language'*, to using too many words in their enthusiasm to say it all. Have students review their drafts crossing out unneeded words, excessive adjective, etc.;

-rewriting will be necessary. Even ALASKA MAGAZINE's and TIME's writers - professional adults - must work with editors who critique. In CHAMAI, the teacher is the editor and the goal is the same - publication. One strong motivation is that students' work will be printed - several hundred copies per article...and error;

-gear the original assignment - the scope of the article - to students' level. Here a teacher's primary problem is not to underestimate that ability. Here is where CHAMAI is perhaps most individualized. And you will *publish* material that has errors in it - because it represents maximum effort on a student's part;

-editing is best done by reading each article out loud *with* the student who wrote it. This lets them hear why each correction was made. Students will also often *hear* errors that they miss when silently reading over writing;

-don't hand back a paper with *too many* corrections. Hit a couple of common errors, have the student work on their correction, and then hit a couple more. If you overcorrect in a single session, the kid may short out;

-good writers, and students in their second or third year of CHAMAI, should be expected to do more complex articles (see section on second year students);

-Yupik Eskimo stories do not always have a neatly closed ending, so don't expect it. Examples may be found in *KALIIKAQ YUGNEK* and *KWIKPAGMIUT*;

-the entire class can be involved in editing by using an overhead projection if the kids are comfortable with public scrutiny of their work. Pat Nyeswander at Bethel Regional High School suggests this;

-while Eliot Wigginton of FOXFIRE is reading article drafts, or correcting shorter writing or grammar exercises, he makes up a ditto sheet of errors he finds. Also some perfect sentences just to confuse things. Run off, it provides a grammar exercise for the following week.

KWIKPAGMIUT Staff, left to right, Emma Smith, Becky Napoleon, Agatha Napoleon (Hooper Bay students) and Theresa Sheppard (Mountain Village) preparing camera-ready copy at April, 1977 layout workshop in Emmonak. Photo by Chris Kelly, KWIKPAGMIUT.

Both layout and photography are components of the CHAMAI program. They should not be treated as major components within the course design, however. Photographs and pen and ink drawings, arranged utilizing basic principles of design, give a publication a professional appearance, maximize the written word, and demand that students assume responsibility for the entire process from identification of contacts through preparation of camera-ready copy.

Access to cameras and the darkroom is a motivation to most of the kids. They'd simply much rather be printing pictures than writing. Skills - and confidences - can be obtained from layout and photography which will immeasurably enhance the quality of a CHAMAI publication. But save advanced photography or graphics courses - and the hours that must be devoted to them - for second or third year students or for specialized electives.

Layout is like swimming. A list of directions can be memorized but it's not learned until it's actually tried in the water.

Most basically, the ingredients for layout are:

-completed article *typed on an electric typewriter with a carbon ribbon*. Selectric IIs are best for the clean, sharp copy they provide. If typing is faint it will tend to lose pieces of letters during printing;

-photographs or drawings. Pen and ink drawings can add sophistication to a publication that photographs by beginners can't equal;

-titles (headlines). *Presstype* or *chartpack* can be ordered by mail from businesses like Alaska Copy Center and Polar Reproduction & Supply in Anchorage. They will mail catalogues detailing all the types of print available and you can order sheets of letters by the style and size desired. The letters are on a waxed paper and scrape off when a pencil is scratched over them from the reverse side, pressing the letter onto another sheet of paper. Presstype is ordered in points. Figure 100 points to an inch - so 36 point type is about a third of an inch high;

-layout sheets or graph paper. Typed articles, drawings and titles are arranged on layout boards or graph paper and glued down with rubber cement. Photographs should not be glued down - draw a box the size photograph desired and paper clip the photo to the page (also number the photo and the box to prevent confusion). Layout sheets are provided by the printer and have printed on them - in pale blue - the margins of your publication, as well as the column widths. Graph paper serves the same purpose in providing students some lines to help assure that copy is glued on straight and does not extend off the page when printed.

Eight primary *'rules'* for layout:

-Balance. If you have a full page of typing, balance it with a facing page of pictures. A photograph in the upper left hand corner of one page can balance one in the lower right hand corner of the next. Layout does not have to balance precisely or all the time - the result is too regimented. But generally, balance in layout is like loading a boat - put all the weight in one section instead of distributing it and the boat will sit awfully funny in the water;

-Proportion. If your publication is 5" by 7", don't use letters an inch high for your titles Postage stamp pictures don't look good on an 8½" by 11" page;

-White Space. Leave breathing room. Every bit of space does not have to be filled with illustrations or story. Too cramped and the reader will avoid it like a messy closet;

-Lay out two pages at a time. This is done because it is the way a reader will see the magazine and because it allows for maximum flexibility in applying the rules of balance, proportion, and white space;

-Action in pictures should face toward the center of the publication (the gutter). Again, the reason for this is the reader's reaction. Eyes tend to follow the direction an individual is looking within a photograph. You want to keep the reader's attention on the page;

-Play with layout. Don't glue anything down until you've tried several different designs. One exercise for the entire class is to give each student pieces of construction paper representing typed copy, photographs, and titles. Every one should have the same size pieces - and the same number. On two facing sheets of paper have them each do a layout. They'll find almost as many variations as students - a number of which are good, usable;

-Final layout must be clean. Any smudges will print. Liquid correction fluid will hide a multitude of errors and will not show when photographed in the offset printing process. If a word, line, or paragraph has a typographical error in it, it can be retyped and glued directly over the first version. Do all typing on ditto or other plain white paper. Erasable bond tends to smudge, and more importantly, typing on it looks faded when offset printed;

-Study other publications for layout ideas. And trust your judgement - a design that is visually appealing to you probably is good layout. To study design used in professional publications, place a piece of onion skin over the page and trace (block out) the columns, headlines, and illustrations. You'll end up with something like the construction paper models described above - as well as a clear idea of the pattern employed.

Final paste-up of press-type, copy and illustrations at Emmonak layout workshop. Photo by Chris Kelly, KWIKPAGMIUT.

Tools for Layout

-rubber cement

-liquid correction fluid

-scissors, razor blade or ex acto knife

-T-square or ruler

-electric typewriter with carbon ribbon

-ditto or other plain paper

-presstype

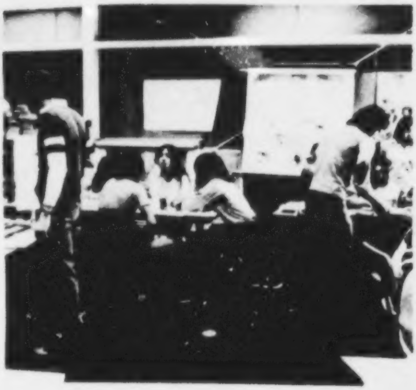
-drawing pen and india ink for illustrations. Also for repairing presstype titles which have a tendency for pieces to chip off.

-non-reproducing pencils or felt pens. These pale blue pens and pencils work like the layout sheets - they can be used to write directions to the printer in the margins or to *'dummy up'* the layout before pasting down typed copy or titles. And that pale blue (or purple) will not show up when the pages are photographed;

-red or black construction paper or rubilith paper. Cut to the size you wish your photographs to be and glued down on the layout sheet, this paper creates a *'window'* for the printer to insert a halftone. (For more details refer to the section in the guide on offset printing.)

One essential part of layout - and article writing - is the title. Kids should let their imaginations run wild here. Often a title can be *'lifted'* directly from the contact's words, so have students comb through their article before settling on a name. Doing this, they learn to identify effective language - and make the contents page of any publication more intriguing. Given two titles - *"It Just Blowed Up!"* and *"The Katmai Eruption of 1912"* - which would you turn to? Both articles deal with Eli Metrokin's memory of a volcanic explosion.

A final note, this curriculum guide has been *'put together'* following the layout process outlined above - with no more sophisticated equipment than an electric typewriter.



Representatives of Hooper Bay, Mountain Village and Emmonak KWIKPAGMIUT staffs at Emmonak, April, 1977. Photo by Chris Kelly, KWIKPAGMIUT.

The camera most often used in CHAMAI programs is the 35mm single-lens reflex. Instamatics are cheaper and good quality photographs taken with any camera can be used for illustrations. However with a 35mm the photographer has a choice of film and shutter speed and, once he becomes comfortable with these options, a chance of producing high quality work. To use a single lens reflex a student has to have at least a minimal understanding of the *process* of photography - he doesn't with an instamatic.

No attempt will be made in this guide to discuss photography. Many teachers are familiar with cameras and there is a wide selection of how-to-do-it books available.

As said earlier, photography is best utilized within CHAMAI primarily as a means of illustrating, and enhancing student writing. The temptation to have it occupy a large percentage of class time is there - the kids respond well to it, the progress and the product are pretty immediate.

Film loading, camera operation and print making from negatives can be introduced to the class as a whole and followed up by small group or individual practice with the camera and in the darkroom. If at all possible set up, or get access to, a darkroom. Commercial processing of prints is expensive and makes layout much more difficult to plan if a needed print has to be ordered by mail. Students also miss, as Eliot Wigginton often points out, the wonder of seeing *their* picture rise up at them out of the developing trays in the darkroom.

Dave Kubiak, advisor for ELWANI, recommends the following basic darkroom:

-*Pedersen's Basic Guide to Photography* - $3.95 - from Pederson Publishing Company, 8490 Sunset Blvd., Los Angles, CA 90069 - *"...enough to get one started in photography and then some."*

-Equipment and supplies for printing: *ENLARGER:* price range $47.75 for a Mimi-Bogen T35, to just over $200.00 for a Beseller 23C; *EASEL:* $17 to $57; *TIMER:* $21.77 to $47; *TRAYS:* glass bake pans or plastic trays. Metal cannot be used. $0 to $10; *PAPER:* recommend Polycontrast Rapid RC at $25 for 100 8" by 10" sheets. RC *is* more expensive than regular paper, however. (Paper use can be reduced by cutting sheets into halves or quarters.); *DEKTOL:* $1.25 per gallon; *STOP BATH:* $2 for five gallons; *FIXER:* $1.25 per gallon; *POLYCONTRAST FILTERS (optional):* $17; *FINE GRAIN FOCUSER (optional):* $10 to $25.

-Equipment and supplies for film development: *TANK & REELS:* $7 to $25; *THERMOMETER:* $3 to $7; *CHEMICALS: D-76, STOP BATH, FIXER, HYPOCLEAR, PHOTOFLO:* $10 to $15 total; *CLOTHES PINS (spring loaded for drying);* $.98 per dozen.

-Kodak's *DARKROOM DATAGUIDE* ($5) and, *'how-to'* cassette tape ($7.95).

"Advisors should consult the numerous discount photo suppliers in the back pages of PHOTOGRAPHY magazine. The prices there beat any retail outlet in Alaska or Washington. The Anchorage outlets for photography are well stocked, but quite expensive. All outlets will deal by mail order and most will give you an educational discount."

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Photographs and drawings done by students can be displayed throughout a school or other community buildings. It brings the culture and people within the school and can give a student afraid of writing his first success in communication. Be very sure before exhibiting student work that the individual will be encouraged - and not embarassed - by it. Perhaps the student would be more motivated - in a quiet way - through a display of his work with no mention of his name.

organization skills

The cataloguing of tapes and transcripts, sales of the CHAMAI publication, and certain aspects of article writing and layout can be grouped under the heading of organization skills.

Organization of transcripts, development of outlines, and use of library and museum resources to complement or supplement taped interviews improve article quality and develop organization skills.

Transcript organization is covered at the start of the section on writing skills and certain aspects of outlining can be introduced in the dissection of topics prior to interviews. Development of outlines can also be utilized to get poor or timid writers started, as was illustrated with the baitgirl on a Maine lobster boat. In this case, the teacher works up an outline from an oral *'interview'* of the student.

With all students, it's a good idea to request outlines of any writing they do - most particularly with articles. It might be as simple as notes in the margin indicating the major topic contained in each paragraph. At the start most students will do their outline *after* the writing and will complain about that. Have students submit an outline of their article for approval after coding their transcripts and before beginning writing. It will make them more conscious of beginning, middles, ends, and content and will enable you to catch a problem before a student has spent hours working in the wrong direction. After they get used to outlining prior to writing, they'll actually find it makes the task easier.

Library, research, and reference skills can be introduced or increased through:

-*'prepping'* before interviews by researching background material on the topics to be discussed or on the history of the area;

-use of historical sources, like letters, old newspapers, or diaries. In a village, library facilities are limited to the school, but students can find individuals with old photographs who will give permission for their use. We've also found the Archives at the University of Alaska in Fairbanks to be very responsive to student inquiries. They will xerox off old photographs within the University's collection for review - and will make copies of these photographs for a small fee. Old photographs can be hung in the school - tieing it more directly to the community in which it is located. The Archives, and the Native Language Center in Fairbanks, treat the kids like adults, responding to letters thoroughly and courteously. This kind of exchange builds in the students a confidence that they can deal professionally with adults - and vice versa;

-if dates, or other information, collected on the same subject from different contacts does not agree, libraries and museums can be checked to verify information. If it can't be verified, both versions should be included in the final article.

-use of the dictionary, and particularly the thesaurus, in writing.

Like transcript organization and article preparation, layout and design require a student to organize many pieces into a coherent design. Layout, to be done well, and in the least amount of time, requires that the student have all the pieces (copy, headlines, illustrations) and needed equipment together - and that he have in mind the size and design of the publication as a whole.

The tapes and transcripts produced in a CHAMAI program are valuable - particularly in areas where there is little history written by the people themselves. They contribute to the collective memory of the culture, and to the preservation of that memory.

FOXFIRE has been taping and videotaping in the Appalachians for more than ten years. Now it is possible for grandchildren who never knew or only vaguely remember their grandfather to hear him on tape. Or for families to request copies of those tapes - and of *'that really great photograph of him from the story you wrote.'*

There are three basic rules about cataloguing. Use whatever system works best for you but:

1)establish it early in the program;

2)use it regularly. Tapes, transcripts, and negatives do pile up and become lost if left to sit for longer than a few weeks;

3)be consistent in its use. Don't be changing systems.

Materials to be catalogued include: contacts interviewed, subjects discussed, tapes, transcripts, negatives and proof sheets, photographs, acquisitions such as tools, crafts, or artifacts. Don't let the list turn you off. It perhaps looks like the task of cataloguing will immensely complicate the decision to utilize CHAMAI. Keep in mind that the cataloguing is directly related to the scope of the program itself - material gathered by thirty, or even a hundred,kids in one year is no great job to catalogue, particularly if the students themselves are familiar with the system. And you will be building what could become a valuable community resource.

The first step in cataloguing is the indexing of tapes. This can be accomplished while students are coding transcripts. Each student, or team, should be responsible for completing the following form on each tape:

LOCATION OF SUBJECT ON TAPE (EXAMPLE: LAST 15 MINUTES OF SIDE TWO):	PERSON INTERVIEWED____________ INTERVIEWED BY____________ DATE OF INTERVIEW____________ PLACE OF INTERVIEW____________ TAPE NUMBER____________
	SUBJECTS DISCUSSED (IN ORDER THEY ARE ON THE TAPE):

A completed form might look like this:

PERSON INTERVIEWED *EVAN HAMILTON - EMMONA*
INTERVIEWED BY *CHRIS KELLY & PHILLIP HORN*
DATE OF INTERVIEW *4/17/77*
PLACE OF INTERVIEW *his house*
TAPE NUMBER *77-12*

	SUBJECTS DISCUSSED (IN ORDER THEY ARE ON TH TAPE):
side #1	*Potlatch in Emo:* *-how it started;* *-how Evan learned potlatch dancing & singing;* *-meaning of potlatch;* *-potlatch songs;* *-drums/how they are made.*
First ½ of side #2	*First School in village:* *-who built it;* *-how it was built;* *-why it was built.*
Middle of side #2	*Potlatch gifts*
Very end	*Hunting story*

Taped interviews can be filed in a manila envelope with the tape and complete transcript or kept separately with all other inventories in a spiral notebook. The tape number should be attached to everything relating to that particular interview - to the tape itself, the transcript, the negatives and photographs.

Subjects and contacts should be cross-referenced on index cards. The subject card contains a listing of every topic that information has been collected on - and every individual who provided information:

POTLATCH

Evan Hunter, 4/17/77, Tape #77-12
Dorothy Kameroff, 5/3/77, Tape 77-16
Axel Johnson, 8/15/77, Tape #77-30
Alex Trader, 2/1/78, Tape #78-3

The contact file records every individual interviewed and the number of times he has been talked with:

HAMILTON, EVAN

4/17/77, Tape #77-12
5/1/77, Tape #77-13
10/6/77, Tape #77-35
1/12/78, Tape #77-2

Complete transcripts should be filed in alphabetical order by last name of the contact. Boxes, classroom shelves, a locker, or, ideally, a filing cabinet can be used for permanent storage. Given the historical value of the material, the school, village council, or corporation, or a local museum/historical society might be willing to donate a filing cabinet. You may choose to store everything relating to a specific interview - except for the index cards used in cross-referencing - in one envelope or file folder. This makes for easier retrieval, but wipes out all record in case of fire or loss.

Students will not use all of the materials within a transcript in their article. After the transcript is coded, unused material from the cut-up copy of the transcript should be filed in a subject file. Kept separate from the transcript files described in the preceeding paragraph, the subject files are stored alphabetically and added to by every team. The subject files offer two advantages:

-nothing usable is thrown away;

-information collected by the first team to interview on that particular subject is constantly being added to by other teams. It is possible at the end of a year to have the contents of an article, representing interviews with several people, contained in a subject file. All that will be required to prepare it for publication is organization, transitions, introduction, and conclusion.

Negatives and prints are probably best filed with the transcript. However, both to guard against loss and to minimize handling, you might want to keep negatives in a separate spiral binder (a negative file with glassine envelopes for strips of negatives) or box and just put a proof or contact sheet of them into the transcript file.

ELWANI students catalogue transcriptions and photographs. Photo by Paul Collar, ELWANI.

Every student can be expected to use the tape catalogue form, to create a transcript file, and to file within the subject files. Two or three students can be assigned responsibility for updating the cross-reference index cards from the catalogue forms.

CHAMAI programs may begin to acquire materials like crafts, tools, and artifacts as a result of interviews or donation. At Bethel Regional High School, Johnson-O'Malley funds were specifically set aside for the acquisition of a collection of crafts representative of the Yukon-Kuskokwim Delta. Such funds have also been used to reimburse craftsmen for materials and labor involved in demonstrating skills as classroom resource people or as part of how-to-do-it interviews. Materials like these should be catalogued by assigning them a number - attached somewhere on the object - that corresponds to an index card detailing the maker, date of acquisition, place of acquisition, purpose and use, material it is made of, and interview tape number.

The state library in Juneau has expressed interest in acquiring copies of some of the tapes done by CHAMAI students for permanent storage in Alaska's archives. Interest in working with the library on this is the individual decision of each CHAMAI program, present and future. In granting permission to use tapes to another institution, care must be taken to protect contacts and to give due credit to the kids who did the work. Every contact should be asked to sign a permission slip giving the CHAMAI program approval to publish information provided by him and indicating that he understands the purpose of the interview:

"I, ____________________, understand that any information I have provided in this interview may be published by the students of Kodiak High School in ELWANI magazine. I give my permission for this and for the publication of any photographs of me. I understand that the material will not be used in any way that would be harmful to, or critical of, me.

*SIGNATURE*______________
*DATE*________________
*WITNESS*______________

The permission slip should be worded to meet the needs of your particular area. Note that it does not give approval for any use other than in the magazine. Donation to the archives, a native language center, or a local museum would require a different form. Above all CHAMAI programs must assume responsibility for protecting their contact's privacy and for guaranteeing that no one demeans them or uses their knowledge for profit.

Another area involving organization skills is circulation and correspondence. Sales and handling of income are a part of this, but the degree to which CHAMAI students handle bank accounts and financial transactions will depend on what is arranged with each school and/or district office. Some school districts want the program to maintain its own books, more often they will request that all receipts be deposited with the office and integrated into the district's bookkeeping system.

Irregardless of the accounting system used, a record should be kept by the teacher(s) and students of distribution of the CHAMAI publication. The CHAMAI programs in the southwestern part of the state have distributed their publications primarily through sales to individuals in their own town or village and through bulk orders (of 20 or more) from museums or stores like the Book Cache in Anchorage, the drug stores and small shops in Kodiak, or the Moravian Book Store in Bethel. Orders by mail from individuals who have seen newspaper articles or book reviews account for some sales, but not a large percentage. Don't advertise subscriptions sales unless you are sure the program will continue for several years and will publish regularly. Better to sell each issue individually at least at the beginning.

One reason CHAMAI *'works'* is that the exercise is real - the audience is there outside of the classroom. However, you don't need a big volume of sales to do this. Don't aim from the outset to be a business. Do keep a receipt book and log for every copy of the publication that is distributed. And do encourage correspondence.

Kids get almost as much of a high from signing their name to a *'real'* business letter as they do from seeing their article in print. For this reason each CHAMAI program should have its own letterhead, printed, if possible, dittoed, or stenciled. When I can, I type the student's correspondence and return it to them for signature. It's no more than fifty letters a year for a class and it means a lot. Students should sign their own names to letters - not your name or just 'staff'. This is to insure that letters return to them personally.

With the first publication comes the discussion of *'who in the world should we send complimentary copies to?'* This lets you, as teacher, in on the kids' judgement of who is important, and is also an effective way to have them become familiar with names of State and United States representatives, newspaper editors (how to approach them, how to write a press release, or request a review), and regional leaders. And the *'celebrities'* will reply. Always ask for their reactions and response at the end of the letter.

interpersonal skills

The last major area of skills development within CHAMAI might be called maturation skills. The emphasis here is on an increase in responsibility towards peers and community. It implies a growth in initiative, in problem-solving skills, and in self-confidence.

Here the primary instructional goal is getting across to the kids your confidence in their ability to succeed in new situations and to extend beyond previously demonstrated capabilities. It means taking a chance on those abilities, at times, by doing things like letting them teach while you sit at the back of the room. It's having them do the radio station interview instead of you, and not knowing what was said until you hear the broadcast.

Two components of CHAMAI where maturation skills are strongly evidenced and relied upon are workshops and in the development of peer teachers.

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Eliot Wigginton has outlined in a book called MOMENTS the levels a young person moves through in assuming an adult role, responsible for others and for his own actions:

LEVEL I: GAINING SKILLS AND CONFIDENCE The skills here are basic: operating a camera, meeting a transcription deadline, creating an article in presstype. Here the key is acquisition of competencies, of measurable skills in increasing numbers and levels of difficulty, that prove to a kid his own ability to grow. One option for demonstrating progress to a student is an individual checklist listing fifteen or twenty basics that are checked off as he establishes mastery of each skill.

LEVEL II: GROWING, REINFORCING, CHECKING BASES Wigginton points out that *"essentially the same goals are in force here as in the first level, but my practice is to step up the intensity a little so that the student is not only sure he is competent in a number of skills, but is now actively looking beyond himself to the needs of others"*. Progress here is measured by an ability to work in a team with other students carrying his own weight and with a minimum of horsing around, and by a growing awareness of community contacts as evidenced by care in scheduling interviews to the contact's convenience, by sensitivity to shyness or akwardness, by careful questioning and listening. Kids should also begin to show an ability to identify people to talk to and things to write about. Initially the teacher may have to do a lot of suggesting and encouraging, but at *LEVEL II* students should demonstrate an increased awareness of *"what's out there"* and a sensitivity to the stories that every individual has to tell no matter how *"unimportant"* he is. Here they begin to appreciate wisdom as opposed to knowledge and to see that eighty years of living is an education.

LEVEL III: BEYOND SELF *"The assumption here is that the student is now truly capable of making more than just beginning stabs at moving beyond himself to a sensitive awareness of others. He should develop and deepen here not only a concern for his own peers, but also a concern for the younger students following him, for the school, and indeed for the community as a whole. He should see himself as a valuable enough individual to be able to make a difference in the lives of those students, or in the life of the community at large. And even beyond feeling competent to affect these things, he should feel an obligation to being responsive to them."* Assumption of the role of peer teacher is the surest measurement here.

LEVEL IV: INDEPENDENCE *"The student should be nearly out of our hands - beyond us- for this is the exit phase, the point at which he looks toward the future instead of to us for handholding and advice ....One frustrating part of this phase is that if he's truly reached it, then half the things he does that prove he's there are things we never see him do and never hear about. The key is that he's doing it not for a grade or for praise, but because the doing of it has become a part of his personality and his direction and sensitivity to the world around him."*

These levels are a road map, providing an overview and master plan. However students do not all enter on the same level nor will the majority of them reach *LEVEL III* or *LEVEL IV* in the year or two you work with them in a CHAMAI program. They may, because of previous experiences, come into CHAMAI able to function as a peer teacher, or may be in two levels at one time. They enter and they exit at any stage. But I have seen students function at, and grow into, each of the levels Wig describes.

****

Workshops are a great boost to your CHAMAI program. A workshop may be a week long involving students from other schools or it may be an intoductory overview done within class for entering students. There is a particular chemistry about workshops that serves to energize beginning kids and one part of that reaction is the employment of kids who *"have done it"*.

In November of 1975, three Bethel High School KALIKAQ YUGNEK students and I did a week of workshops in the new Lower Yukon high schools. The Yukon

Emmonak students at Fall, 1975 workshop taught by KALIKAQ YUGNEK peer teachers. Photo by Nick Nichols, KALIKAQ YUGNEK.

students were not familiar with CHAMAI - as represented by KALIKAQ YUGNEK - and the Bethel kids had never taught before. We mapped out a schedule for the first day and I led off with some background. My first question to one of the student teachers was answered in a low voice, barely audible. The peer teachers warmed up as the day went on - beginning to thaw in the small group sessions and becoming excited as the Emmonak students did. They ran the evaluation session at the end of the two days and ran past the end of the school day, yet no Emo student left even though the adults were not in the room.

After Emmonak the Bethel students were growing increasingly confident, confident enough not to be crushed when kids in the next workshop in a neighboring village were slow to respond. Rather than giving up, their reaction was that of veteran teachers....*"How can we reach them?"*

That same student who answered the first question at the Emo workshop taught a three-day one with me at Nunapitchuk B.I.A. Day School the following February. Midway through the first morning I asked him how it was going and was told *"not well"* because I was doing all the talking and he was sitting in the back of the room. I asked if he wanted to teach the next large group session on feature article writing on Russian Slavi (Christmas). He did - entirely in Yupik, writing in English on the board as the story outline was developed. He became one of the most effective peer teachers I've ever seen in seven years of working with them.

Workshops energize both the students who attend them - and those who teach.

The Emmonak workshop - intended as an introductory overview - was designed as follows:

THURSDAY A.M.

General introduction:

- screening of film on the FOXFIRE program in the southern Appalachians. (Shows students interviewing, transcribing, doing layout, mailing out publications. Includes footage of a workshop involving Indian, Eskimo, white and black students. Available from McGraw-Hill Films.)
- background of KALIKAQ YUGNEK
- overview: how you process material from tape to printed article
- discussion of what to write about.

Tape of KALIKAQ YUGNEK interview with dog musher Peter Jacobs.

Small group sessions led by Bethel High School peer teachers; article and contact ideas for Emmonak.

THURSDAY P.M.

Large group session: introduction of interviewing techniques.

Small group sessions led by peer teachers: preparation for interviews in the village, organization of questions and equipment.

Interviews supervised by peer teachers and adult advisors.

THURSDAY EVENING

Interviews supervised by peer teachers and adult advisors.

FRIDAY A.M.

Review of Thursday's interviews. Report and critique.

Large group session: introduction of transcribing techniques. Explanation of tape numbering and cataloguing of tapes.

Small group session led by peer teachers: transcribing of portions of tapes gathered the previous afternoon.

FRIDAY P.M.

Large group session: introduction of transcript organization and article writing.

Small group sessions led by peer teachers: practice writing introductions to interviews done in the last two days. More transcribing and interviewing.

Closing evaluation session led by peer teachers. Opportunity for Emmonak students to ask questions without adults present. Completion of short evaluation questionnaire.

The Nunapitchuk workshop in January, 1976 ran for three days and was organized similarly to Emmonak but with some additions that much improved it (and can be used within the classroom independent of a workshop):

-writing of a feature article on Slavi in Nunap. Using a list of topics that had been organized in a large group session and photgraphs taken two weeks beforehand during Russian Christmas, the students were divided into small groups to write different parts of the article. Layout and design was done by a few students with the entire class observing and the article was sent to the Bethel newspaper for publication. It appeared in the next issue and immediately brought home to the kids that they could do publishable work.

-practice how-to-do-it articles. Drawing topics - everyday skills like braiding your hair, frying an egg, washing your face - from a box, students were given a half-hour to write instructions. Then other students followed these directions literally, assuming no knowledge of the task and with no additional verbal instructions. In every class where I've tried this the results have been a great deal of humor and strong comprehension of how not to give directions. In Emo, we had one student wash his face carefully with dry soap since water and soap never touched one another in the instructions and another end up with a toothbrush sticking out of his ear.

-practice personality interviews and descriptive paragraphs. Students are paired in teams and given fifteen minutes for one to interview the other on background, hobbies, plans and also to make notes on physical characteristics and clothing. They then switch roles for another fifteen minutes with the interviewer becoming the contact. During the next half hour each student writes up his notes into one paragraph of physical description and one of personality/background. If the class is not embarassed by having the paragraphs read out loud, do so, and have them guess the person being described.

-contracts. Using poster boards and conferring with each team of students on the topic they had chosen for their major article, we outlined the things they had to accomplish during the next two and a half months to have the article ready for publication. This included names of contacts to be interviewed, broad topics to be covered, and photos or diagrams to be prepared. The listing was step-by-step so they could work their way through it and the poster boards were hung on the classroom walls.

Final layout workshop combining articles from three Lower Yukon schools into the second issue of KWIKPAGMIUT. Photo by Chris Kelly, KWIKPAGMIUT.

Intense sessions, like workshops or extra hours put in to finish layout and meet a printer's deadline, provide excellent opportunities for 1:1 sessions between you and the kids and for relaxed exchanges, particularly with the "turned on" ones.

This spring four Emo students and I went to Mountain Village to work with the KWIKPAGMIUT staff there on final article preparation for layout. When we arrived it was blowing sixty, the water and electricity were out in the new high school, and the building was on supplemental generators with half of the blowers for heating the building shut down. We ended up with a "trouble light" rigged by one of the maintenance men for lighting, and faced with the problem of dinner, boiled hot dogs over the bunsen burner in the science room. And it was one of the best sessions I've ever had with those kids.

Peer teachers serve a variety of purposes:

-they've "done it" and therefore can encourage new students. It seems far more feasible if a peer has done it, and done it successfully.

-they can assist a teacher in individualizing instruction in new skills by supervising interviews or darkroom work or by checking out other kids in the basic skills on a competency check list. Even at the initiation of a CHAMAI program before there are any veterans, you can instruct one student in camera use and have him show other individuals.

-don't run the risk of everyone developing film. Every kid can learn to make prints, but once a roll of film is processed incorrectly it can't be corrected. Peer teachers can assume responsibility for darkroom maintenance, equipment checkout and film developing. Also for cross-referencing of subjects and contacts on index cards.

-it helps in sequencing by increasing responsibility and introducing new skills for second and third year students.

The percentage of students who will function as peers will probably be no more than 5-15% of those enrolled in a CHAMAI program. You may identify seven peer teachers and have only three of them functioning throughout the entire school year. Again, that depends on the tasks you give them. A large percentage of students can explain equipment operation to others or be interview team leaders; a lesser number can supervise article preparation; a few can teach an entire class by themselves. But you will find - as was pointed out earlier - that they are competent.

Training and supervision of peer teachers will require, at least initially, extra time on your part. It's very much akin to guiding student teachers. If the students are not adequately supervised and provided suggestions at the start, a majority of them won't stick with it. Once they are functioning you'll find them a major asset, lightening your load, and more thoroughly polishing their own skills to meet the responsibility and faith extended to them.

Try it.

classroom management

Problems or successes with classroom management within CHAMAI are directly related to how comfortable a teacher feels with individualized instruction. Some CHAMAI instructors regard keeping the kids involved daily and controlling classroom atmosphere to be a major problem area. The ability to respond to individual learning styles is one of CHAMAI's strengths as viewed by KALIKAQ YUGNEK advisor Pat Nysewander, "Difficulties you have in classroom management are overcome in a program like this."

An individualized program can be created, and classroom management maintained, utilizing the following approaches - together with some of your own:

-students, particularly those weaned on workbooks and large group activities, tend initially to see the program as more relaxed than their other classes. They have to be educated to discipline themselves and assume a greater individual responsibility for use of their classroom time and pacing of their work. It *is* hard to establish the proper mix of discipline and individual responsibility in the first few weeks of a CHAMAI program. But once you've come up with the proper formula, and the students have learned to function within it, it is probably one of the most educational aspects of the program.

-design the week so that it begins with large group sessions. The kids tend to be more scattered on ~~Mondays and Fridays~~, so utilize those days for introducing new skills areas, reviewing grammar to attack weaknesses that have become evident in article preparation or short composition assignments, and discussing the plans for, and goals of, the program so students continue to feel part of something larger than their individual articles.

-set up an individual conference with each team or student once a week to assess progress and deal with problems peculiar to that article or kid. It need be no longer than five minutes but it establishes a regular reporting time that they prepare for. Use Tuesdays, Wednesdays, and Thursdays for conferencing.

The amount of guidance given in conferences will depend, as the Bethel advisor points out, upon individual learning styles and will range from a detailed outline for the week's activities to a partial outline through total responsibility for some students, particularly experienced ones.

-deadlines are essential. They help the students in pacing themselves through stages of pre-interview, completed questions, interview, transcribing, transcript coding, first draft, final draft, illustrations, and layout. They also provide students an understanding - an overview - of the scope of the program and their responsibilities within it.

-obtain written feedback from the students on how the program is progressing and what they regard as problems and goals. Again, this aids the teacher in individualizing the program but, perhaps more importantly it helps in creating a rapport and a 'pride of ownership' on the part of the kids toward the material they are collecting and publishing. The program and the responsibility is theirs.

The following 'questionnaire' was used in September, 1976, in Kodiak High School and represents one approach to obtaining feedback:

NAME______________________________ GRADE__________

PLACE OF BIRTH______________________________

I'VE LIVED IN KODIAK__________YEARS.

TO ME, WRITING FOR PUBLICATION (ELWANI) IS______________

____

____

____

____

I AM MOST INTERESTED IN LEARNING HOW TO (PICK ONE OR MORE):

- ____PRESERVE TRADITIONAL WAYS & SKILLS.
- ____WRITE ARTICLES FOR NEWSPAPERS & MAGAZINES.
- ____TAKE PHOTOGRAPHS.
- ____WORK IN THE DARKROOM.
- ____INTERVIEW PEOPLE.
- ____DESIGN & ILLUSTRATE PUBLICATIONS.
- ____SELL PUBLICATIONS.

I HAVE ________ HAVE NOT ________ WORKED ON A YEARBOOK OR MAGAZINE BEFORE.

I HAVE ________ HAVE NOT ________ USED A 35MM CAMERA.

I HAVE ________ HAVE NOT ________ WORKED IN A DARKROOM.

I HAVE ________ HAVE NOT ________ GONE ON AN INTERVIEW.

I TOOK THIS CLASS BECAUSE:

____IT SOUNDED INTERESTING.

____I DIDN'T WANT TO TAKE FRESHMEN OR SOPHOMORE COMP CLASS.

____I COULDN'T FIT ANYTHING ELSE INTO MY SCHEDULE.

____OTHER REASONS ________________________________

____

THINGS I WOULD MOST LIKE TO WRITE ABOUT IN TOWN OR THE VILLAGE:

____

____

____

QUESTIONS OR COMMENTS: ________________________________

____

____

Evaluation form used in the Alakanuk workshop taught by the KALIKAQ YUGNEK students and myself:

NAME ________________________
(Optional - to be filled in if you want)

1)DURING THE WORKSHOP I LEARNED NOTHING ___ A LITTLE ___ A LOT ___ ABOUT WHAT TO WRITE ABOUT AND PEOPLE TO TALK TO IN ALKANUK.

2)DURING THE WORKSHIP I LEARNED NOTHING___ A LITTLE___ A LOT______

ABOUT HOW TO ASK A PERSON FOR AN INTERVIEW TIME BEFORE GOING TO ASK HIM QUESTIONS.

3)DURING THE WORKSHIP I LEARNED NOTHING___ A LITTLE___ A LOT______

ABOUT HOW TO PREPARE QUESTIONS BEFORE THE INTERVIEW.

4)DURING THE WORKSHOP I LEARNED NOTHING___ A LITTLE___ A LOT______

ABOUT HOW TO DO AN INTERVIEW (HOW TO ASK QUESTIONS & OTHER THINGS.

5)I FIND IT EASY___ HARD___ OK______ TO TALK WITH OLDER PEOPLE.

6)DURING THE WORKSHOP I LEARNED NOTHING___ A LITTLE___ A LOT______

ABOUT HOW TO TRANSCRIBE.

7)DURING THE WORKSHOP I LEARNED NOTHING___ A LITTLE___ A LOT______

ABOUT HOW TO WRITE STORIES FROM MY TAPE.

8)THE THING I LIKED BEST ABOUT THE WORKSHOP WAS________________

____

9)THE THING I DID NOT LIKE ABOUT THE WORKSHOP WAS______________

____

10)I THINK IT IS VERY IMPORTANT___ IMPORTANT___ NOT IMPORTANT_____

TO FIND OUT ABOUT OLD WAYS.

11)I SPEAK___ DO NOT SPEAK___YUPIK.

12)I UNDERSTAND___ DO NOT UNDERSTAND___YUPIK.

13)WE SHOULD___ SHOULD NOT___KEEP THE PROGRAM IN THE SCHOOL HERE

AND WORK WITH THE BETHEL MAGAZINE FOR THE REST OF THE SCHOOL YEAR?

14)ANY OTHER QUESTION?________________________________

____

Written feedback from the kids lets a teacher determine where things are not getting across or where you are assuming one thing and their understanding is totally different. In the last two and one-half years in southwestern Alaska CHAMAI programs, we've had few flippant or superficial responses to 'questionnaires'. As a tool, they're valuable.

-there will be peaks and valleys and 'squirrelly' days as with any class. And because of the individualization, the responsibility, and the production of a publication with professional techniques perhaps more than you encounter in other classes. Have short writing assignments or films - like those available from the Alaska Humanities Forum and the State Library on traditional cultures or contemporary change within Alaska - in reserve for those days.

-an entire class can develop articles around one theme like fishing or ivory or occupations in the village. Each team takes one component of the topic: interviews with carvers on how they learned, on why they do it, on each type of ivory work. Selection of one topic restricts somewhat individual initiative in finding subjects to write about but it does allow for class room management in larger group sessions.

-in some schools there are boarding students from other villages in the district. Unlike Bethel where they make up a large percentage of the student body, these students are few in number and sometimes have a hard time 'breaking into' the village where the school is located. They may feel awkward about interviewing in the village and the CHAMAI program may not have travel funds to send them home to collect information. Here, peer teachers can be utilized to pair up with one or two of the boarding students and go with them on interviews to start with.

One method to break the ice and get these kids involved is to have them write an article on their home village: its size, physical location, activities, celebrations, traditions history. As a group they make up the list of things that best describe their village and then each student has responsibility for drafting a few paragraphs on two or three of the sub-topics, finally combining the pieces into an article.

-Susi Tollefson and Kurt Jaehning, advisors to UUTUQTWA at Bristol Bay High School in Naknek, have designed several forms to aid in classroom management. The first is a clipboard which is used to record the progress of each student or article team, most particularly to note down what was discussed in the individual conferences:

UUTUQTWA CONFERENCING SHEET:

MEL:	CARVEL:	LAURIE:	SHAWN:
11/15 FEATURE ARTICLE ON CANNERIES *(SLIME TIME II)* *Interviews with Herman Hermann, Red Harrop & Red Clark to be completed by 2/10* 3/10 Mail old photos to Peter in Kodiak for copies to be made. *3/20* *Finish transcribing!*	*11/17* *Set net Fishing* Mary Zimin - contact. *3/5* *Need illustrations of set net (showing buoy, deadmen, running line, spreader, cork line, lead line, & sinkers).* 4/2 Need map of location of first set net sites and who fished them.	11/17 History of schools in the area. *Tentative title "As it all Began"* Talk with Mary Zimin, Nina Harris, Dorothy Berggren *3/5* *Write Sara Hornberger for her ideas/recollections* 4/2 Find photos of old schools -maybe school district office has some old letters/photos.	*11/20* *Bush pilots partner, Danny Seybert.* Interview: George Tibbetts, Sr. George Tibbetts, Jr., Martin Severson, Alvin Aspelund, Fred Kraun, Eddie King, Roy Smith. Subject: type of planes weather equipment crashes why they fly when/how they started

There is a daily log tacked on the classroom wall where students record how they spent each class period by placing a symbol (or symbols) next to their name on the sheet:

	5/1	5/2	5/3	5/4	5/5	5/8
Marie N.	T	T	S			
Carol H.	I	D	I			
Pam N.	R	T	T			
Marlene P.	C	C	C			
Lori M.	A	A	A			
Rocky D.						
Gloria W.						
T.J.						
Annie M.						
Evelyn M.						
Verna H.						
Patrick L.						

CODE:

T = TRANSCRIBED
C = CODED TRANSCRIPT
A = ARTICLE DRAFT
I = ILLUSTRATIONS
D = DARKROOM
F = FINAL DRAFT
M = TYPING
R = INTERVIEW
S = SICK
P = HELPED OTHER TEAM
N = NOTHING
G = GRAMMAR/COMP/ WEEKLY ASSIGNMENT

List of things to be done which can be undertaken by students with "nothing to do" or those wanting a break from transcribing or article writing.

NEED TO DO:	PERSON DOING:	STARTED:	FINISHED:
Develop film	Mel	3/2	3/3
Press release for Fishwrapper	Marlene	3/12	3/18
Write Book Cache about order	Verna	3/1	3/2
Phone Bristol Bay Historical Society about photos	Patrick L	3/20	3/20
Ask office about use of activities bus on 4/15	T.J.	3/28	3/28
Catalog contacts and subjects on index cards	Annie Evelyn	3/2	3/8
Type article drafts	Annie Verna Lori	3/19 3/18 3/19	
School board presentation			

Also a log for correspondence (Copies of letters are filed according to the name of the person they were sent to or the month they were written in and stored with the transcripts, tapes, etc. This sheet provides an overview.):

LETTER NEEDED TO:	DATE SENT & WHO WROTE IT:	REPLY RECEIVED	OTHER ACTION:
Eliot Wigginton	T.J. - 3/15	3/28	Send copy of Issue #1
UNI.of AK Archives	Rocky - 4/6	4/18	Order Photos
Book Cache	Verna - 3/2	Check rec'd 3/20	
Anchorage Times	Carvel - 2/20		Press release
Kodiak Fishwrapper	Marlene-3/18	Press release published 4/1	
AK Copy Center	Danny - 4/15	Supplies rec'd 4/15	Bill to office

One final note on management. Depending on the arrangement in each school for use of equipment - in Bristol Bay High School all equipment is checked out by the office secretary, in other places the librarian or media center may do it - equipment check-out forms should be devised. Since equipment is used constantly most CHAMAI programs keep cameras and tape recorders in their classroom and create their own check-out system. The check-out can be done by some peer teachers and should not be elaborate. Whatever works to keep straight what equipment is out, who has it and for how long, and who wants to reserve equipment for use later in the week is an acceptable system.

KALIKAQ YUGNEK has a majority of its students traveling to their home villages to do interviews. Trip reports are required from the kids and the adults that accompany them, describing who was talked to and what was accomplished. You may wish to design an interview report for use within the community the school is located in. This aids students in critiquing themselves for improving future interviews and can also include observation questions (what the contact is wearing, what the weather is like, a description of the room where they talk, any colors or smells or particular impressions) to be used later in writing the introduction and conclusion.

evaluation & grading

Students in a CHAMAI program can be evaluated as objectively as those in any other course. As with every evaluation, the first step should be a careful delineation of the goals - and scope - of the program. Without that delineation, activities, and the grading of them, may be too random for valid measurement or solid skills development. The educational objectives do not have to be stated in great detail or fancy jargon but they must be stated as early in the game as possible.

If a building or district-wide plan of studies has been established, the design of CHAMAI will depend in large part on the particular skills or competencies slated for emphasis at each grade level. If done at the outset of the program, rather than restricting the program design, establishment of a clear relationship to the district curriculum and a statement of course content will aid in assuring continuity of CHAMAI and in describing its activities in terms of observable student outcomes that can be measured in the classroom.

The outline for Kodiak's WRITING FOR PUBLICATION that began the course design section of this guide was intended to be as comprehensive a statement as possible, tying CHAMAI activities to established goals in communication skills development. It was begun on the Lower Yukon and expanded by junior high and high school language arts teachers assembled from around the state of Oregon for orientation by Eliot Wigginton, Kodiak's CHAMAI program advisor Dave Kubiak and myself in a week-long workshop near Portland in February, 1977. These teachers will form a cadre to introduce the program to others in that state. We feel the course design benefited immensely from that interaction and their input - and every effort was made to identify activities that would both develop skills and demonstrate mastery of them. Every teacher - old and new - involved with CHAMAI should criticize the suggested activities, particularly as they relate to basic goals, reject those that don't work, and design additional ones that do.

The grading system used with CHAMAI varied with each program location. In Emmonak where the interviewing and article preparation were combined with literature as the junior and senior English classes, the weight put on CHAMAI activities was very different from Bethel, Naknek and Kodiak where CHAMAI and literature were completely distinct course offerings.

In Emmonak during the second nine weeks of the school year, grades were calculated as follows:

-four creative writing assignments - 20% of the grade
-grammar exercises (five individualized grammar units with tests on each) - 40%
-book report - 20%
-KWIKPAGMIUT interview and transcript - 20%.

The third nine weeks:

-KWIKPAGMIUT article, first draft and rewrite - 25% of grade
-daily work (including grammar and career interest survey) - 50%
-book report - 25%.

The fourth nine weeks:

-completion of KWIKPAGMIUT article, layout and design - one-third of grade
-grammar exercises - one-sixth
-Alaska literature (including oral report on a traditional legend and writing of an original legend in traditional form) - one-sixth
-short research (term) paper - one-sixth
-book report - one-sixth.

Students were made responsible for a grade every day, which aided in classroom management.

In WRITING FOR PUBLICATION at Bristol Bay High School:

-weekly assignments (grammar, spelling, composition, and other mechanics) - 20% of the grade
-overall effort - 20%
-overall quality of the work done - 20%
-overall quantity - 20%
-diversity (the variety of tasks undertaken: magazine and newspaper articles and work on the yearbook) - 20%.

****

At Bethel Regional High School in KALIKAQ YUGNEK the students determined by written poll the relative value of each component of the program, placing more weight on those areas they felt required longer and harder work. They were also asked to recommend grades for themselves, stating the rationale for that recommendation. Third quarter grades were determined this way:

-grammar and composition exercises - 50% of the grade
-translation and transcription (most interviews were done in Yupik and transcriptions written in English) - 50%.

Fourth quarter:

introduction/how story was put together/transitions/ layout/photography. All five components were graded separately and together constituted - 100% of the grade.

In Kodiak:

-day-to-day work including grammar exercises, short writing assignments, use of class time (application), attitude, and tests, including the final - one-quarter of the grade

-preparation and publication of an article (this, of course, again includes application and attitude) - one-half

-contract (after the ELWANI magazine went to the printer the end of April, students contracted individually with the teacher for an assignment for the month of May. This varied from preparation of another article, to writing a 20-page research paper, to the shooting and development of photographs for use in this book. The scope of the assignment was dependent on Dave Kubiak's assessment of the individual student's ability) - one-quarter.

The final given ELWANI staff was designed to evaluate their ability to organize an article, write clearly and concisely, and employ correct grammar. As an objective measurement, it accomplished that. Yet, in its content, it also touched on attitudes and on responsibility - reflected in the students' responses published elsewhere in this guide. As such, it is an excellent example of the style of performance indicator aimed for in a CHAMAI program:

This test is broken into several different parts: reading, cognition (knowledge), organizing, composing, and presenting. These are all skills you have needed to develop during the course of the year in order to gain from this class. Skills which are often referred to as grammar are part of the presenting section and will be graded as heavily as are the other areas.

First off. Your reading will be tested by the care with which you read and follow these directions. Read them at least three times.

Second. Your cognition (knowledge) will be tested by the quality and accuracy of your answers.

Third. Your organizing skills will be tested by the care with which you organize your answers. Be sure to include a simple outline - or list - of the ideas covered in any paragraph you write. Be sure to place these ideas in their most logical order.

Fourth. Your composing skills will be tested by the quality with which you lead from one idea to another (transitions) and by the relevance and clarity (clearness) of your writing.

Fifth. Presentation. This is how it looks and how it reads. Here is the place for ink, penmanship, grammar, spelling, word order and choice of words.

Follow the above rules and the test should not prove too difficult.

Please hold yourself to a limit of two pages of composition. Any more than two pages will be counted as too "wordy" and be subtracted from your grade.

CAMERA List all the steps needed to take indoor shots with a loaded 35mm camera. Include choice of film and reason for it.

CONTACTS
Describe a successful method of dealing with strangers, particularly older people, so as to get good results. What other factors besides results must be considered?

TRANSCRIBING
Describe the steps to good transcribing. Why is good transcribing important? What value does a good transcription have?

STORYWRITING
Describe a successful method of storywriting. Include in this description the associated factors of accuracy, point of view, audience, taste and responsibility.

continuity

Continuity of a CHAMAI program is contingent upon its:

1) meeting the instructional goals established for it within the language arts program of the individual school district,

2) becoming integrated within the basic instructional program. So long as CHAMAI is regarded as a separate program rather than merely as an approach to communication skills development, the risk is there of its being dependent upon special funding and surplus time for survival.

Continuity is neither a given, nor necessarily a desirable goal. As an approach to language arts instruction, CHAMAI, once adopted, should be allowed two school years of operation before a decision is made to retain or remove it.

CHAMAI may be judged effective but then reduced in scope so that several alternative activities might be included in the language arts program of a particular school. It might begin on a limited basis and be substantially expanded because of student response. It might be judged ineffective and dropped.

The administrators, the teachers, and the community each have a role in CHAMAI's continuity. The community does in oversight through the community school committee or school board, but more intimately in its function as the source of the raw material for the program. The quality of the final publication relies heavily upon the quality and content of the interviews.

The ultimate responsibility for CHAMAI rests with the individual teacher. Most of the assessment of student progress, all of the coping with peaks and valleys and changing direction when necessary, the testing of the design and the redefining of it, are done day-to-day in the classroom.

The administrators determine the atmosphere in which CHAMAI is initiated and continued, and provide for succession in the event of teacher turnover. Access to equipment, time for travel and workshops, adjustments of schedules are the prerogatives of building and district administrators. Most importantly, the administrator decides whether or not teachers are to be assigned responsibility for CHAMAI. As Emmonak teacher Jean Young points out, the surest guarantee of continuity is a teacher hired to manage CHAMAI and provided the materials and orientation to do so.

equipment & costs

Equipment needs in a CHAMAI program might be grouped under the headings of absolute necessities, necessities and options. Cassette tape recorders, cassette tapes, basic layout supplies, and offset printing of the student publication fall into this catagory. Cameras and darkroom, and the consummable supplies required for them, under the second. Options include sophisticated camera and darkroom equipment, transcribing machines, student travel for interviews in other villages, and training workshops.

Tape recorders are included as basic instructional equipment in many schools and the kids themselves, both village and town, often have their own. Since interviewing is normally done after school hours (students can be given the assignment to collect an hour to an hour and a half of tapes over a two-three week period as homework) a few recorders can be shared among a large group of kids. Once transcribing is begun a recorder will be needed for every 2-4 students in a class period, depending upon the size of the article teams. Those same recorders can be used by all other CHAMAI classes. Tapes can be ordered in bulk - again with an educational discount - and should be calculated at two hours of tape per interviewing team per semester. The first few interviews might be rough enough to merit erasing, but after that tapes should be kept both as a permanent oral record (particularly important if interviews are done in one language and transcriptions in English) and as verification of the accuracy of transcripts.

Cameras and darkroom are valuable because they enhance the

ELWANI students transcribing tapes of interviews. Photo by Paul Collar, ELWANI.

ELWANI students organizing the Spring, 1977 issue for distribution and sales. Paul Collar Photo.

quality of the student publication, but primarily because the kids very much enjoy photography and this can be motivation for "getting through" and doing well the writing tasks. One or two cameras will suffice for use on interviews. If cameras and darkroom are not available - and cannot be written in as supplemental in programs like Johnson-O'Malley or Indian Education - pen and ink sketches or old photographs provide excellent material for illustrating.

Offset printing is an absolute necessity for three reasons:

-ditto machines and gestetners do not produce professional looking publications. Rather than maximizing the students' writing, they detract from it. The process - and cost - of offset printing will be described further on in this section. (Typing of final copy must be done on an electric with a carbon ribbon. If there is not one in the school typing class, you can usually borrow one from the office for the week or two it takes to type final copy.)

-offset printing means that what you give the printer is what you get. He does nothing more than take a picture of the pages sent him, therefore they must be "camera-ready". This gives you maximum control over the final product, eliminating the misunderstanding that can result if some printer four hundred miles away is doing the typesetting and paste-up.

-it requires of the students involved that they carry the publication process, using professional techniques, all the way from pre-interviews to camera-ready copy. This also guarantees that they won't lose identification with - and pride of ownership in - their writing in the'quantum leap' from final written draft to the printed publication. If adults do too many of the steps between their rough draft and the final product the kids no longer regard it as theirs.

A number of the students will be exacting in the preparation of camera-ready material. This applies even to junior high students. They understand and appreciate that what they do is what they get-even if it is 500 copies of a sloppy page with their name on it. Students from the Lower Yukon schools met in April, 1977 for a final KWIK-PAGMIUT layout workshop in Emmonak. Most of them worked from nine in the morning until ten at night and a few of those sleeping in the high school continued on to 1:00 a.m. They all began again at 8:30 the next morning. And the Yukon kids are no more - and no less - exceptional than kids in any CHAMAI program.

Workshops and the opportunity to travel are tremendous motivations for the kids, most particularly if they can travel for the purpose of teaching. The Bethel Regional High School KALIKAQ YUGNEK teachers feel strongly that students should travel back home to interview. This gives the students an adult job to do in relation to their own villages, it overcomes translation difficulties with variations of Yupik, and it provides the publication a truly regional focus, covering the more traditional lifestyles outside of the town of Bethel. This is an individual decision to be made by each CHAMAI location depending upon the style and priorities of the program design and the availability of funding.

There is a magical transformation when a kid finally sees his work in print. Whole, professional, and with his name on it. As a school board member from Aniak pointed out in discussion of the motivating factors behind CHAMAI, "Who's the first person you always look for in a group photograph?"

What happens once camera-ready copy is received by a commercial printer? Pam Wood, advisor to a student publication on the southern coast of Maine, describes the process this way:

"Time was when printing meant hot sweaty work. Everything was printed by letter press. The pages of a magazine or newspaper were pressed against raised metal letters. Everything that went on the page had first to be formed in metal from which heavy metal plates were made for the press to roll over. Some large daily newspapers still print letter press, because it's the fastest method if you have a large press run (several hundred thousand or more). The New York Times still prints letter press.

"A new printing process has been developed in recent years that has taken all the hot metal and much of the sweat out of most print shops. It is a photographic process called photo-offset.

"How does photo-offset work? It opens up a range of possibilities that letter press didn't have. There is no need to get everything in metal form before printing it. It simply can be photographed under a huge camera called a graphics camera.

Typing of final copy for the combined third and fourth issue of ELWANI. Paul Collar Photo.

"Then from the negatives (which are the size of the page of your magazine), thin metal plates are burned by a chemical process in a machine called a plate maker, the plates are put on a press, and the paper passes through the press at high speeds."

Anything that is black and white will print - copy, pen and ink, press-type. Photographs must be treated differently as Pam explains:

"Two kinds of negatives are shot from the finished layout pages you turn in to your printer. Everything that is black and white with no grays in between is shot with high contrast film, insensitive to gradations. Anything on your page that has any gradations of tone between black and white, gradations of gray, is shot separately from line copy as a half-tone. Your photographs and shaded pencil or pen sketches will be shot as halftones.

"To make a halftone, the photo technician uses a screen with the camera, breaking the image into a series of dots that vary in size. The bigger dots with less white space between them produce darker areas, while the smaller dots with more white space between them produce lighter areas. All those tiny dots of various sizes give an impression of shading. They trick your eye into thinking it sees a photograph, or a shaded sketch.

"In your layout you have to blank out the areas you want shot as halftones by making windows from paper that blocks out light (red or black construction paper or paper called rubilith which is made for that purpose). This simply reserves the part of the page negative where the halftones will be stripped in later."

As with any commercial printing, offset is expensive. For 500 to 1000 copies of a 125-page publication with 50 photographs (halftones are an extra step for the printer so increase the cost) figure $1.50 to $2.25 a copy. The cost for offset printing is in the negatives and plates - paper and ink are not that expensive. And a printer has to make negatives and plates for every page whether he prints 50 copies or 500. This means that 250 copies of a 100 page publication with 50 photographs may cost you over $5.00 a copy. So for a 'cost break' you should consider printing at least 500 copies of a CHAMAI publication.

Obtain bids from several printers (include in the bid specifications the number of pages, photographs, number of copies, type of binding, ink colors, sample of paper type desired - finish and weight, and the fact that the publication will be camera-ready) in Anchorage or elsewhere. Large printers will usually make cheaper bids because they have more machines requiring less time and hand labor to complete the job.

The number of copies printed, and the price that can be paid, will depend on your realistic assessment of the potential market and on the existence - or non-existence - of monies specifically to cover printing costs.

Some copies will be given away or mailed out as was discussed in the section on correspondence. Copies must be given to the contacts -

even if they don't read. It's very often their first time in print too. But sales are extremely important too, and not just to cover costs. Anyone will take a free copy but, if you're not a parent or relative, you only pay for a publication if it's good.

Kodiak's ELWANI covers all printing costs through sales of the magazine. This should be the goal for all CHAMAI publications and is not an unrealistic one. If a publication costs $2.00 per copy to print, sell it for $3.00 to cover the costs of the copies which are given away.

Two or three schools contributing to the same publication will enlarge the potential sales area and reduce costs in individual schools. This is being done with KWIKPAGMIUT.

Supplemental funds, like J.O.M., can be used when they are available, to pay for all printing costs for a first issue, freeing all income from sales for the printing of subsequent issues. If possible, use them to hire a typist to prepare final copy for layout - most student typists cannot do clean enough copy fast enough.

Many printers are willing to defer payment for a month or two after delivery so sales can cover printing costs. If that's not feasible, school district offices may advance funds for payment of the printing bill and be reimbursed by subsequent sales income. Kodiak did this.

Work out a method, but do it. The impact on the students will be ten times that of any other type of reproduction.

Emmonak students at Fall, 1975 workshop taught by peer teachers from Bethel Regional High School. Photo by Nick Nichols, KALIKAQ YUGNEK.

An Attitude

Section III

According to a Rockefeller Foundation report, 60% of the world's population lives in villages - not rural areas, villages.

Yet, because formal education, particularly at the university level, has only recently become a desirable goal for village people, the vast majority of certified teachers must come into a village absolutely unfamiliar with the environment and attitudes peculiar to it. And their response to this atmosphere is one of the factors most determining the effectiveness with which they teach.

In a guide for new teachers coming into the Appalachians, Eliot Wigginton talks about the purposes, and limitations, of such a manual:

"The people who were asked to make written contributions to this book for the Appalachian Regional Commission were told that they must address themselves to high school teachers, most of whom, it was presumed, would be from outside the Appalachian region. This book would help them get started - help them know in advance something of the landscape they would be dealing with.

"And in some ways that, I think, is a fine idea. I'm a high school teacher. And if I were going to teach next year in Kodiak, Alaska, I would consider it part of my responsibility as a teacher who sees his job as something more than a job to read as much as I could about the history and environment of Kodiak, the culture and the customs of the people who live there, and the economics of that island. I would also want to make myself familiar, if possible, with the social problems those people face. What's the future of the kids on Kodiak, for example? Is the population stable or transient? What are we to educate the kids for?

"And at the same time I'd be reading my book on Kodiak, I'd also know that if I accepted at face value all it said, I'd be making a terrible mistake - for I would be accepting uncritically the perceptions of other human beings who have their own built-in biases and blinders just as I have. Five blind men describing as elephant, as it were. And probably treating it - from what they can feel of its surface texture and various appendages - as some sort of strange, exotic, very different beast rather than the very normal animal (similar in many ways to all other mammals, though with surface features that make it somewhat distinctive) that it is.

"It's a problem of balance, you see. Tell someone to write about Appalachia, and their tendency is to treat the region as an odd and fantastic land when in fact there are commonalities and problems here that all regions share. Accept at face value the exotic sterotypes about Appalachia that you will hear - your kids will all speak Elizabethan English, will come from tiny picturesque homes that have dulcimers hanging on the walls, and will have a greater percentage of genetic and mental deficiencies because of inbreeding - and you're going to be in big trouble because that's going to lead you into false assumptions about what kinds of activities these kids will respond to.

"Face it. Most of them are

twentieth century kids who aren't going to take to Chaucer and Shakespeare like ducks to water; who like Marshall Tucker and Led Zeppelin and Paul McCartney more than Jean Ritchie; and who would far rather be driving around town or playing ball or drinking beer than sitting in your classroom.

"There. Now I've substituted one sterotype for another. Which do you pick? That's the problem you'll have with a book like this, despite all its good points and its fine intentions."

Like the tiny communities of Appalachia, the villages of Alaska are best learned about through living in them. Because of the reasons for its founding and location, the religion practiced by a majority of the residents, the particular dynamics within and among the families that compose it, the traditional skills still practiced and those forgotten, these and other factors make each village different from another. Even those within the same school district - or ten mile radius - are not the same.

There are some similarities. Many of the problems surrounding villages - and the attitudes within them - are products not of a particular race or nationality, but rather of size and isolation. Not all of them by any means, but many. I've been surprised in the last seven years to find an attitude or situation that I assumed was peculiar to a specific native group mirrored in a white community of the same size. I've listened to Mexicans talking about working with small farmers - and heard them echo approaches or actions that I swore were Alaskan *'solutions'* or problems.

In this final section, some guidelines will be offered for working with rural kids - particularly high school students with a distinctinve culture or language. They are made on the basis of what I, and teachers in a variety of Alaskan villages, have seen *'work'*. As such, they may be accepted or rejected by you - they definitely will be altered and refined by your own experiences:

--don't accept uncritically someone else's assessment of a 'good' or 'bad' village. Such acceptance makes these prophecies self-fulfilling - people who might make a difference stay away from the bad villages or put in their time and leave. And frequent teacher turnover adds to the negative image of that particular community.

--define your goals as explicitly as possible and relate those goals as completely as possible to the district curriculum (if one is available). Document what you've done with the kids - so that teachers who follow you will know what skills were taught, what competencies reached and what texts used.

--the atmosphere within the classroom - and the approach to the individual student - should be a warm, supportive one, reinforcing the kids' confidence in their own abilities while demanding a high level of achievement. Don't stand lecturing. Sit - on their side of your desk. Native students who are now in the University of Alaska at Fairbanks have told me that a major reason they went to college - and are still there - was a high school education that provided them increasingly demanding coursework in an environment that made them feel the teacher both cared for and re-

spected them.

--kids more often than not mirror your own expectations of them. Never accept *'good enough* as a criteria. *'Is that the best you can do?'* will usually elicit an honest response and a try at improving the assignment/task.

--try to wean the kids away from workbooks where possible. Stress critical thinking and problem-solving skills.

--self-motivation is learned. Initially students will have to be pushed to accept responsibility and develop self-direction. And they can be pushed. Just as in teaching article writing, you can't land on them with every error that needs correcting or every task that must be done all at once. They'll rebel or they may adopt the *'dumb Eskimo'* stance where they repeat some of the sterotypes applied against their people as an excuss for their inability to do something. Pushing them effectively means assessing how large a step can be made at one time or coming up with a choice of activities until you hit the one that begins to loosen the ice jam and get them moving. It also means telling the difference between a lazy kid and one afraid to take the next step for lack of confidence.

One teacher on the Lower Yukon had two boys who absolutely refused to read in the literature books with the rest of the class. Too much pressure to do so would have resulted in their absenting themselves from that period for as long as literature was being taught. She suggested they look up twenty new vocabulary words a day from a list she provided. The rationale was that they were better off learning that much than turning off completely. And they worked steadily at those words - as well as heard what the balance of the class was reading and discussing in literature.

In one CHAMAI program we had a student who was with the program for two years before she saved up the courage to get an interview and write an article. She carried her own weight - and met the minimum requirement of the course by assuming major responsibility for the cataloging of materials and the handling of correspondence. Finally, she tentatively tried an interview, succeeded, and in the end produced an article. And in her senior year, sold an article on the program to a national magazine.

--expect silence from the kids until they 'limber up'. When they become sure of your reac-

tions, they'll open up.

--smile. But not too much. Students respond best to a warm, personal approach - which by no means precludes a demand from you for excellence on their part. Overdo it, though, and it smacks of insincerity and trying too hard.

--village kids are special - special as any other kid - not different. There are some particular problems with delayed language development in English, poor academic background, and isolation. Proximity to their traditional culture should be regarded as an advantage rather than a hindrance - it provides infinite possibilities for bringing the community into the classroom and for tying in-school activities to what's lived outside.

--one of the things you have to get past is the kids saying what they think you want to hear instead of what they actually think. That response is not meant to be a deception - most often its the quickest, and most polite, way to get through the matter at hand. With increased personal respect and rapport, it'll begin to change.

--acquire an appreciation for the wisdom, skills, and creativity within their culture. Don't judge their methods or their habits or their goals in terms of your background. The two may be radically different - and neither is inherently 'right'. If you can't acquire that appreciation, you perhaps ought not to be teaching outside of your own culture.

--build in the students a confidence in where they came from and what they are. Perhaps the most important goals in education is awakening a student to his competencies and options, including development of a sense of choice that will enable him both to develop skills and to confidently determine whether to remain in the village or seek employment outside of it. And whether that decision is the village or outside, he ought never to feel he has to apologize for where he came from. It has problems; it is not perfect, but it is home.

--the crucial element in the delivery of education in rural areas is still the teacher. There is tremendous potential in what changes you as an individual can effect in kids.

Eliot Wigginton has taught twelve years in the same high school in north Georgia and, through FOXFIRE, worked with teachers and students in all parts of the United States - including Alaska. Out of this experience he's arrived at four touchstones which form the basis of his own approach to teaching and which bear repeating as a conclusion to this guide:

"These form the basis of my own theory of education, and they come not from supposition, but from direct observation - from watching education at work, from seeing sacred cows exploded, from experimentation and tinkering with formulae.

"1. Many of the things we, as teachers, assume students cannot do are, in fact, things that they

are perfectly capable of doing, and will do if given good enough reasons. Reasons other than, 'If you don't do this, you will fail my course'.

"I have actually heard teachers from the outside say that their Appalachian students are incapable of the memorization of large amounts of material, ignoring all the while the mass of evidence that proves them wrong. The fact, for example, that many of their students have already committed to memory a CB language so complex that most of those same teachers wouldn't know much of what their students were saying if they heard them using it. Or the fact that one of the favorite games of those same students when on trips is to be the first to call out correcty the make and model numbers of all the large trucks on the road before they are in plain view - GMC, International, Kenworth, Ford, Chevy, White, Peterbilt, Mack - along with all sorts of technical data thrown in on the side just for good measure and added entertainment value. Or the fact that the 'dumbest' boy in their class probably already has memorized more technical data about guns and automobiles and the habits and habitat of native trout than his teacher will ever know. Whether the information is entirely accurate or not is beside the point. The fact is that a large body of material has been internalized in the age-old ritual of remembering what is relevant for one's life and rejecting the rest.

"Similarly, I have heard teachers say that their students cannot write creatively. If that is, in fact, true, then someone is going to have to explain to me why they are able to make up - and memorize - lengthy songs about their school and their teachers, songs which sometimes skewer those teachers so accurately and peg their personality quirks so precisely as to leave no question of who they are talking about if all names are removed. Or why it is true that Barbara Taylor, as a senior in our school and an editor for FOXFIRE came within two points of failing senior English, and yet that same year she wrote a long article about FOXFIRE which she sold to Seventeen for $400. Or why students like Varney Watson, at the same time he is failing English tests, is also writing the music and words for songs so beautiful that twelve of them make up FOXFIRE's second record album (Varney has already performed most of them in public at such events as the Festival of American Folklife in Washington, D.C.).

"Similarly, I have heard teachers say that a certain student cannot follow directions from a book. And then I have watched that same student, using a manufacturer's manual, tear down an automobile and put it back together again - a feat few teachers in our school could duplicate.

"I could go on in this same vein for pages. And the reasons we give students for doing the work we assign are greeted with a skepticism that is all too often absolutely justifiable. We have forgotten, in too many of our schools, that students can do, and instead of celebrating that fact and building on it and adding to and polishing and extending skills that already exist, we substitute the belief that there is a tremendous amount that students cannot do, and therefore they must be educated....

"2. We, as adults, know for a

fact that we are the sum total of our past experiences. These experiences have determined almost completely not only the way we feel about ourselves, and what we know about ourselves, but also our attitudes about the world around us, our perceptions of what tasks need to be done to make this world more habitable and whether we will be the ones to accomplish these tasks or will be the ones content to sit on the sidelines snipping at or rooting for or ignoring those who try. Confident or timid, self-assured or insecure, positive or negative optimistic or cynical - these attitudes are the results of our testing ourselves against the world and drawing conclusions about ourselves and our abilities from those experiences. Many of these attitudes are formed when we are young. I am still insecure about the game of basketball, for example, and avoid faculty/student games like the plague because, as an awkward youngster, I was always the last boy chosen for a team, was only rarely given the ball, and never learned how to dribble or shoot. On the rare occasions when I did get a chance to shoot, I always missed - which is exactly what was expected of me and which simply served to perpetuate the cycle and the series of assumptions that were being made by others (and myself) about my ability. I cannot play that game to this day. Math is torture for basically the same reason. It doesn't take any kid long to find out which parts of a stove burn.

"Other experiences went better for me, luckily. I remember being entranced one day when, in elementary school, a white-haired gentleman who used to be a high school principal brought in some of the pieces from his Indian artifact collection and talked to us about them. Later, I was astounded to find that my family knew this man, and that he and my grandmother actually hunted for arrowheads together from time to time. I wangled an invitation, found a couple of points that were exclaimed over and almost became an archaeologist in college. To this day I love that field, and I intend soon to add a professional archaeologist to our staff to do digs with our students.

"Similarly, I know I am a more observant person because, when I was young , my father, who is a landscape architect, used to take me along when he was sketching. I has my sketchbook, and he had his, and together we sketched and studied details of trees, houses, landscapes. He criticized my work, but always positively and with love, and I still sketch to this day, and encourage my students to do the same.

"Because my father helped me build a doghouse for my dog, and assorted furniture for my bedroom, and taught me how to use tools in the process, I had enough self-confidence to build the house in which I now live. And I never fail to be astounded, when I sit alone in that two-story house with its thirty-foot high stone fireplace, by the fact that I ever attempted it at all. Why did I? Because I knew, from past experiences, that I could pull it off.

"The interesting thing about these experiences (called 'peak experiences' in the jargon of the trade) is that despite the fact that we know their importance (one has only to go painstakingly over his own life to have that truth come rushing in) we only rarely, as teachers make them happen in the context of schools.

"The young men and women in our charge will cling desperately to their triumphs and turn their backs on their defeats. And who can blame the student who, finding success and acceptance and a sense of accomplishment only in drinking beer late at night on lonely roads, drops out of school to make that one of the central activities of his life?

"Do I stretch the point? Consider this: I've said often that Jack Tyrer's act of generosity in getting that composition of mine published when I was in the tenth grade jolted me in a way I had seldom been jolted before. In fact, it is probably because he took the time to do that that I wound up eventually becoming a tenth-grade English teacher and starting a magazine.

"Ask yourself this: how many students hate my subject now because of me? I don't hate math and basketball because it was genetically predetermined that I should......

3. "It is a simple fact that most of the peak experiences I speak about take place not in the classroom, but in, or in association with, the world outside that classroom. The extent to which we, as teachers, can meld the two together into one powerful learning force is the extent to which school, I believe, begins to make more sense.

"FOXFIRE, at its most elementary level, worked in that tenth grade English class because the hard skills the students were learning were being learned not simply so they could pass a test or complete a text-related homework assignment, but because - through the vehicle of their own community - the applicability of those skills had become suddenly clear, and the skills came to life. They were useful. They had reason for being. Their use made sense. Community as vehicle. And as that imaginative, forceful description of Aunt Arie Carpenter living alone in her log house with no electricity, plumbing or T.V. (and surviving on $48 a month in social security payments) became important, so too did the ways other writers had found to describe their own surroundings and their own communities become important. And as a concise, clean description of how Aunt Arie carried out a particular survival task became important, so too did the ways other writers dealt with the same problem become worthy of a second look. And to the extent a student became the medium through which Aunt Arie could express, in her own words, her own insecurities and trials and victories and her own particular philosophy of life, such was the extent to which that same student became sensitive to, and curious about, the philosophical wrestling of others as expressed in texts, or in the community, or in the family - or even in plays by Shakespeare. Community as vehicle. I can't say it any more clearly than that.

"And in the using of the community in that way, some wonderful things happen. One of them, of course, is that the student begins to understand who he is and where he's come from in terms of ancestry, past, heritage, roots. And as a sensitivity to his own roots and culture is awakened, there is always the possibility that he can then be equally sensitive by extension to the culture and roots of other groups.

"But there's more. We expect our students to walk out the doors of our high schools at graduation ready and able to take some kind of responsible role inside either our own community or some other community of their choice - yet we seldom,

during their high school years, take the time to show them what a community is. They don't know what services it must have (and provide) to survive, where power lies and how it is attained and then either used or misused - and what to do about that. Not knowing what jobs exist and how to apply for them and what they're like on a daily basis is only the tip of the iceberg. Beyond that, they don't know enough about what the community could be to know, for example, what industries they themselves might create and run, much less how to do it. Not only do they not know what their options for action are, but they know so little about 'community' that they couldn't possibly have any committment to the idea, and so they couldn't care less about that action. You can't care deeply about something you're not personally acquainted with. Consequently, they fit in wherever it's expedient for the powers that be to fit them in.

4."On top of all this, we know for a fact that there are crucial needs that, universally, adolescents face. And they are real, no less in Appalachian schools than elsewhere.

"Most child psychologists agree that there are two distinct phases of adolescence, each with its own particular emotional demands:

In the first phase, called early adolescence, the most important single need the child has is a need for self-esteem. And this is satisfied most effectively by the praise, affection, attention - the sense of belonging - he receives from others. In an atmosphere - a classroom, for example - where this need is not addressed, and where the child (perhaps because of the possibility of failure) feels threatened, frustrated, cast out, powerless, no learning will take place. The attention and praise he needs will, more often than not in this situation, be sought from peers via antisocial behavior. That's discipline problems in our vocabulary.

"It's a crazy cycle. Our mountain classrooms are filled with students who don't feel very secure about their academic abilities, and consequently don't feel any too good about themselves in our classrooms. They have been led to believe they can't read well, or write well, and we continue, through our ignorance (and through an endless series of assignments that are culturally inappropriate and hence seem as boring and irrelevant), to make these tasks so unpleasant for them, and to make them feel so uncomfortable that they reject us and the academic discipline we stand for. And so they fail, or get passed indifferently on up the line having learned nothing from us but a series of evasive maneuvers. The cycle repeats itself, and they go elsewhere for their sense of accomplishment and self-esteem leaving us to wonder why they would rather deer hunt or play football or rebuild a '56 Chevrolet than read Evangeline or A Tale of Two Cities, or write a term paper about the Yangtzee River. Face it. At this stage in their lives they will put their hearts into only those things they feel they can do, and can get some sense of satisfaction and achievement out of doing through the praise of others.

"Don't misunderstand me. I'm not saying that term paper about the Yangtzee River shouldn't be done. I'm only saying that this may not be the best time for it. Perhaps first should come some intimate first-hand knowledge of a river in the student's community, researched fully in terms of its value to that community and the use to which it is put by that community. Then, as the student sees how that river affects his particular culture, and what role a river plays in a society, then perhaps you can move him with some hope of success one step further.

"This phase is outgrown as students zero in on things they are good at, and they move into a second phase called late adolescence where self-worth is defined not only in terms of how others respond to him, but also in terms of actual accomplishment - in the words of John J. Mitchell of the Department of Educational Psychology at the University of Alberta in Alberta, Canada, 'what he *does* and what he *represents*'.[1]

"In this phase, it is essential that our students be engaged in activities which they see as being important - as *making a difference* for, as Mitchell says, 'All healthy humans, universally and without fail, abhor not making a difference. It is the closest thing to nonexistence man can experience'.[2] If a student feels he is not making a difference, a number of things happen to him, not the least of which is his questioning whether or not he will be able to make a difference *at all* as an adult. Stalled, the student begins to lose self-confidence, and falls back into a pattern of conformism (needing the constant reassurance of others) at the expense of individually initiated and self-motivated action.

"Mitchell is strong in his criticism of society in general here: 'For the majority of youth, little opportunity exists to *do* things which generate feelings of self-importance. Little opportunity arises to build or construct useful products which contribute to the improvement of the environment; little opportunity emerges to assert oneself in a positive and wholesome manner because the areas of life in which youth actually makes a difference are minimal'.[3]

"It was not always so in the Appalachians, but too often it is now. What can we do about it?

"I have had teachers argue that in the schools it is almost impossible to create a situation where all students have a chance to *do* important work in the context of their classroom obligations. A student body president may, in an extraordinary school, have an outlet by which he can do work he perceives as making a difference, but few other students can have these outlets simply because they can't be provided in schools. They aren't set up that way.

"True enough. Our schools often aren't set up that way now. But they can be. At the very least, our classes can be. Granted the task is made immeasurably more difficult if a student's past experiences in school during early adolescence have left him angry and frustrated and crippled - convinced already that he is hopeless in English or history or math. But it can still be done.

"In fact, the precise reason why FOXFIRE worked as well as it did in English classes, above and beyond the fact that through the use of culturally appropriate activities and positive energy it proved to all the kids that they could read and write better

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1. "The Nature of Adolescence: Some General Observations", a paper written for the National Commission on Resources for Youth; New York City; 1976; page 11.

2. IBID; page 16.

3. IBID; page 13.

than they had ever thought possible, was that they perceived the work they were doing as making a difference - as *being important*. The fruits of their labor were not simply busy-work exercises, they were going to be *used*. And without the students (who had community contacts and the automatic entré that I did not have) the work would not be done at all and the magazine would not exist. They *mattered* and they still do.

"In *The Watches of the Night*, Harry Caudill, with a good deal of justification, blasts Appalachian schools. On page 226, he says, '...it is apparent that improved physical plant and increased pay do not automatically equate with more learning. After twelve years in the classroom - two thousand, three hundred and twenty days of teaching - mountain youths are unlikely to know from memory a single paragraph of Shakespeare, to have memorized even a couple of poems, or to be able to solve such simple problems as will determine, for example, the quantity of water within a tank of specified size. Furthermore, they are rarely able to punctuate or spell with accuracy or display more than rudimentary knowledge of the history of their country, state or nation. Such remote areas as China are unknown. The philosophers and their teachings are as off limits as Shakespeare and Gibbon. Almost none knows anything about the botany of the age-old forest that now cloaks the region as second or third-growth timber. Most tragic of all, few leave the schools with the habit of reading or reflection, a lack that promises few innovations in confronting and solving the jarring problems that are bearing down on the Cumberland Plateau with the velocity and finality of an avalanche'.

"I agree with most of that. I also know, for a fact, that something can be done about it. You and I as teachers will probably never be able to make even our own solitary schools all that Harry Caudill would like to see them be, but each of us, in his own way and on his own chunk of turf, can roll up his sleeves, pitch in, and give it a hell of a go. To do less than that is inexcusable, for if the future of our communities does not get taken up by the hands of those we sensitize and equip for the long fight, then into whose hands does it fall?"

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